

# RADIO GUIDE

The Magazine  
of Independent  
Local Radio



Nov. 1976  
25p

**DAVID  
ESSEX**  
Album of a  
Superstar

Pullout  
colour  
mini-poster  
of ROGER  
DALTRY

**FREE  
INSIDE** Our ingenious disc to  
help you tune-in to  
local radio wherever you go







## A MAN WHO CARES

VICTORY's religious programme on Sunday, "Reason To Believe", is proving to be very popular with people of all denominations, thanks to Doug Gibson. "My aim," said Doug, "is to reach out and touch the listeners".

Doug is a community work organiser at the Wesleyan Central Hall, outside Portsmouth, and comes under the Social Services Department.

He is also responsible for the Community Care programme in the Workers Central Hall and is a local Methodist preacher.

Married with three children and three grandchildren, Doug was a POW in a Japanese concentration camp during the last war.

He has had a variety of jobs, including working for the Admiralty and also as a salesman for a tea company.

## Hair-raising ride for Chris

SATURDAY MORNING DJ Chris Rider had a hair-raising experience recently at the Southsea Show. It wasn't so much hair-raising as downright frightening when Chris was invited to "star" in a daredevil act involving a motorcycle and the "Wall of Fire."

He was invited to ride a machine in the act and, Chris being Chris, said "yes". Trouble was that he was burned during the ride and ended up in bandages.

For a while he couldn't shave or manage a pint of beer, which upset him somewhat. But he's back to normal now as you can hear on *Saturday Morning* at 0600 and later the same day with *Party Sounds* at 2200.

## Flying high with Victory

THOSE *Sunset Sounds* you hear from DJ Nicky Jackson every weekday at 1630 really come to you by courtesy of the Royal Air Force.

Because that's how Nicky really started in the DJ business. He says: "I always dreamed of becoming a DJ from about the age of 12 and spent most of my time listening to the pirate stations when they were all the rage."

He joined the Air Force in his late teens and found that all the training stations had a closed-circuit radio station. He started by giving a charity show one day and the then producer asked him to run a show every night. He did this for four weeks, then was posted.

After that Nicky became very frustrated at not doing any radio work so he started his own mobile disco which wound up becoming a fairly profitable hobby. He entered the DJ Derby in April, 1975, which was attended by Dave Simmons, Victory's Head of Programmes at that time, who was talent scouting in the area.

Nicky was invited to the station which was still being built and given a 10-minute audition. Following that he was offered a trainee post and, as all



Nicky Jackson... he dreamed of pirates but now he builds his radio jigsaws

listeners know, has never looked back.

He says that the Jackson Jigsaw Game which comes up during his *Sunset Sounds* programme is now one of the most popular items on the station.

So, if you want to become a DJ, join the RAF!

## WHAT'S ON



### News

On the hour every hour, with summaries on the half hour.

### Weather

Headlines on the hour with full forecast on the half hour.

### Traffic Reports

Weekdays 0745, 0815, 0845 and 1645, 1715, 1745.

### Sports News

Saturdays with Colin Turner from 0830 to 0900.

### Soul Music

Presented by Dave Christian, Tuesdays, from 2145 to 2200.

### Humour

With Kenny Everett every Saturday from 1200 to 1300.

### Jazz

Presented by Tim Colwell every Tuesday from 2115 to 2145.

### Chart Busters

Glenn Richards presents the Top 40 in *The Victory Roll* every Saturday from 1830 to 2200.

### Classical Mood

Sunday's Prom with Guy Paine from 1900 to 2100.

### Folk Music

Thursdays from 2115 to 2200.

### Faith

Sunday reflections with Doug Gibson from 0700 to 0800.

### Daily Story

Read every weekday evening by Anton Darby from 2100 to 2115.





Free with each copy of *Radio Guide* this month is your **Dial-A-Sound Disc** — an ingenious accessory for your car glove-box, handbag or pocket, devised by Radiomobile, famous for their comprehensive range of car radios and stereo tape players. **Dial-A-Sound** gives you a fingertip guide to local radio wherever you go in the British Isles.



# YOUR TUNE-IN DISC-WHEREVER YOU GO

**DISC JOCKEY** Kenny Everett volunteered to sample our **Dial-A-Sound Disc** — while driving Radiomobile's test car, equipped with a full range of their in-car entertainment equipment. He reports:

"It's like driving a mobile Albert Hall... well, I didn't expect anything like this: five AM radios, one with a cassette player, the other with a cartridge player, an AM/FM radio with cassette player and a self-contained cassette player as well all in the same car — just like home.

"Mind you, with so much equipment it's stacked all over the place and you have to scramble about on the floor a bit, which doesn't do a lot for any female passenger's trust in your honourable intentions.

"As a mobile sound system, Radiomobile's test car offers the full range of in-car stereo cum-hi-fi equipment on the market. Tune-in, switch on and you've got everything from Bach to The Beatles, *Desert Island Discs* to *London Link* and the lovely Ian Davidson. It's all funnnnn I tell you.

"Seriously though, f.f.f.f.folks... there's a lot to choose from when it comes to in-car entertainment systems, whether you want six radios or one. But what's bordering on necessity is this dialling device that gives you the chance to tune-in to Independent Local Radio... wherever you are. So dial a sound and listen to me wherever you go... I'm available in 19 different wave bands and a multiplicity of sizes I tell you."

All of which led *Radio Guide's* Music Editor, Martyn Sutton, to ponder on the strange effects that music has on the way some people drive. He writes:

THERE WAS a recent story in my local paper about a driver being booked for dangerous driving after veering off over a dual carriageway. He had been listening to the *Skaters' Waltz* on his cassette player.

It is very easy to get carried away while listening to music which is why listening to music in your car can be a very risky business. Only yesterday my next door neighbour managed to get charged for "driving without due care and attention" in a fairly unique fashion.

In his real job Peter spends his time mending computers but in

the fantasy world he inhabits he is a rock star of mammoth proportions. Because of this strange fixation he will insist on launching into a frenzied impersonation of Mick Jagger every time a Rolling Stones record blares from his car radio. His case comes up in November.

The inherent problem in listening to music while you drive is that most music worth listening to attracts and holds your attention. Canned music will never invade the sacred privacy of the motor car in the same way that it has invaded lifts, supermarkets and hotel lobbies because people want to listen to the music of their choice while they are driving. Hence the booming car radio/cassette machine industry.

Consequently the danger of listening to "real" music in cars is

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A chance to plan ahead on your favourite station





that such music might distract the driver. The secondary danger is that the musically involved driver might distract other drivers because when people are listening to music that they like they do remarkably strange things.

Personally I am quite prepared to run the gauntlet of musically brainwashed drivers because I find the whole business so entertaining. I have invented my own special game which involves guessing which piece of music other drivers are listening to.

On a recent motorway journey I saw a businessman in a Mercedes conducting an orchestra while steering with his knees, a milkman driving his float as if it were a Formula One Racing Car and a Cortina full of football supporters clapping like mentally deranged chimpanzees. I maintain that the businessman was conducting the London Symphony Orchestra playing Elgar's Pomp and Circumstance March Number One in D Major, that the milkman was listening to Benny Hill's *Ernie*... *The Fastest Milkman in The West* and that the football supporters were indulging in a little audience participation while Shirley Ellis sang *The Clapping Song*. It's quite a good game once you get used to it.

Of course millions of British people listen to music while they work and never has the danger of distracting music been so convincingly demonstrated. If you question the effect of music on British Brains you only have to read a mysterious set of numbers that are published monthly by the Government. These numbers are called "Trade Figures."

How can we hope for an economic miracle when the nation's factories echo with songs like *Do Nothing Till You Hear From Me*... *I Just Don't Know What To Do With Myself* and *There's A Kind Of Hush*?

Of course, car interiors can echo with evocative songs at times. Try enticing a nubile young lady into your 10-year-old Mini while Hot Chocolate are singing *Heaven is in the Backseat* of My Cadillac. Any fellow

drivers who have driven along the A453 into Birmingham will appreciate the feelings of a friend of mine whose suspension system collapsed just as Duane Eddy began to play *Forty Miles Of Bad Road*. The list is long, tragic and impartial.

I must admit that I have personally sailed through many traumatic experiences directly linked to music in my car.

I am always getting carried away to dreamland courtesy of my car radio. Everytime I hear Lulu singing *Boom Bang a Bang* I am sorely tempted to ram the nearest car and our local traffic warden recently retired saying that he was looking for a safer job (like representing the Klu Klux Klan in Uganda). His early retirement was prompted by seeing me park my car on two separate occasions.

Is it my fault that I happened to park my car to the strains of *Do The Funky Chicken* and *Back Off*

*Boogaloo*? Everytime I hear a Status Quo record I horrify passing motorists by jumping up and down in my seat and playing an imaginary guitar. It's great fun.

I suppose that the most memorable incident occurred in Bradford. I had just wound down my window to ask for directions and at the very instant that I opened my mouth my car radio let me down badly.

Dionne Warwick was singing at the time and the words *Do You Know the Way To San Jose?* sprang miraculously to my lips. Luckily the policeman had a sense of humour. He directed me to the motorway after congratulating me on my remarkable talent.

"Do you know lad," he said, "that was the best Dusty Springfield impersonation I've ever heard!"

There are, of course, many songs with unfortunately constructed titles. These should be avoided at all costs especially

when the mother-in-law is travelling in the back seat.

Songs to miss out on include *Let's Have A Ding Dong* by Winifred Atwell, *Hit and Miss*, The John Barry Seven, *Hit the Road Jack* by Ray Charles, *Bits and Pieces* by The Dave Clark 5, *Hole In The Ground* by Bernard Cribbins, *This Wheel's On Fire*, Julie Driscoll and *Can You Please Crawl Out Your Window* by Bob Dylan...

Of course classical music can be very relaxing and is perfect for a bit of mood setting.

Try listening to *Orpheus and the Underworld* as you're travelling through a poorly lit subway or *Mars*... *The Bringer of War* while you're fuming in a traffic jam. Bach's *Sheep May Safely Graze* is perfect for running down pedestrians to and Rimsky Korsakov's *Flight of the Bumble Bee* is ideal overtaking music.

The big problem with classical music is finding the right music for your varying moods. This is very difficult. One minute you might feel like sleeping at the wheel while a little *Eine Kleine Nachtmusik* wafts over your brain cells... the next minute you could be woken abruptly by several hundred cannons blasting away on the *1812 Overture*.

At least Gary Glitter is predictable.

If you want to be really safe play *Singalong With Max Tapes*. After all no sane person actually listens to Max Bygraves. Like the Government, John Stonehouse, Demis Roussos and the M.C.C. selectors Max has now reached the heady heights of British popular acceptance. He is listened to but not heard.

Owing to an unfortunate printer's error, the medium wave-length for 194 Radio City of Liverpool appears as 293 — although the station's title clearly indicates it broadcasts on 194 meters. Please turn to Radio City within the North of England band on your disc and correct the wavelength shown in the window from 293 to 194 (using pencil rather than a ballpoint pen). The VHF wavelength for Radio City is 96.7.

"The system I'd like for my Mini is out of reach on a local DJ's pay check, but I've made up a tape of my favourite artists for use on a portable cassette player. Now I have George Harrison, Cat Stevens, Rod Stewart, The Electric Light Orchestra, and Gallagher and Lyle for company in those Bradford traffic jams."

LIZ ALLEN  
Pennine Radio

"Motorists are a captive audience, so the system should be a good one. I've just installed quadrophonic to play my favourite artists — people like Ella Fitzgerald, The Carpenters and Frank Sinatra. My tastes are decidedly Middle of the Road — and there's no pun intended."

STIRLING MOSS

"Music helps me relax when I'm driving, but it's got to be soothing. I'll listen to almost anything — particularly pop and light classical — but once the beat gets heavy and frenetic I reach for the volume control. Mind you, I prefer the train for longer trips."

MARY WHITEHOUSE  
National Viewers' and Listeners' Association

"My in-car passion is singing along to Mario Lanza... that's if my wife hasn't hidden the tape before I get into the car."

PETER JACKSON  
Editorial Director, Radio Guide

"I couldn't tell you how many miles I do a year, but I'm always on the move. I like Neil Diamond, Frank Sinatra, Dudley Moore and Elvis Presley, but I'm a fast driver and have to be careful not to tap my foot on the accelerator in time to the music. Could be expensive in an E-type V12."

FIONA RICHMOND  
Actress/writer/model

"When I'm on my own I listen to The Carpenters, Ray Conniff, The Seekers — new and old — and light classical music. But if my young son's in the car it has to be the Wombles. I reckon I know the words of every one of their numbers..."

RACHAEL HEYHOE-FLINT  
England Women's Cricket Captain

"I tune in to chat shows on the car radio because British stations, unlike those on the Continent, don't play much jazz. To make up for that I'm the Demon Tapist, laying down my favourite LP tracks like vintage wine — anything from Louis Armstrong to Miles Davis, with some Handel popped in for good measure."

HUMPHREY LYTTLETON

"In a typical week, the speedway circuit can take me from Poole, to Ipswich, to Belle Vue, Manchester and across to Halifax — and the radio's on the whole time. I prefer something I can really get into, with Roxy Music the way out favourites."

PETER COLLINS  
World Speedway Champion



# DAVID ESSEX

## Album of a Superstar



Picture research and photographs by COLIN DAVEY

The only child of a docker, David Cook was born on July 23, 1947, in the war-ravaged East End of London. Despite the baby-faced contentment (above), his childhood included 18 months in the West Ham workhouse while his father was recovering from tuberculosis; at the time his mother was forced to scrub out pubs to earn money. His artistic leanings ('I drew Popeye all over me entrance paper') kept him out of grammar school and his teenage apprenticeship as a mechanical engineer was more a stop-gap than a serious attempt to cross from East to West

London. Professional football was his first ambition; seeing Georgie Fame at the Flamingo Club in Soho however, fired his enthusiasm for music 'and the ambition to be a jazz drummer'. Overleaf we trace the career of the rock singer known as David Essex from the days when he stretched his vocal chords selling fruit and veg from a stall in Rathbone Street market to the ultimate showbusiness accolade of a week at the London Palladium and the culmination of yet another mammoth, sell-out UK tour





With a secondhand drum kit and a strong will to succeed, 16-year-old David Cook played in two semi-professional groups, The China Plates Blue Band and The Everons ("so called because we were never off"). At one of his many one-night East End pub gigs, Essex was "discovered" by his manager Derek Bowman. "Derek took on the whole group but really he only wanted me. That wasn't a problem, as it happens, because the group was breaking up: one of the lads hadn't paid his share on the Dormobile." Bowman groomed "Essex" as a crooner, and the embryo star mutilated such classics as Ray Charles' *This Little Girl Of Mine*. Bowman admitted his mistake and persuaded Essex to go into the theatre. His first show, *Your Own Thing* folded after 10 weeks. He understudied for the ever-healthy Tommy Steele in panto ("I played cards in the dressing room every night"), and his short-listing for Ken Russell's *The Boyfriend* came to nothing. *Godspell* broke the run of bad luck. Fifteen hundred were auditioned for the Christ-clown and Essex got the role. The show opened at The Roundhouse in North London in 1971 and soon transferred to Wyndham's Theatre. A hit show and a star in clown make-up were born.











In 1973 Essex co-starred with Ringo Starr in *That'll Be The Day*, which was one of the year's top 10 cinema box office hits. In the relatively secure knowledge of his "bankability", Essex went back to his music and penned *Rock On*, the first of many No. 1 hits. A contract with CBS (and a rumoured promotional bill of over £120,000) followed — as did such hits as *Lamp-light* and *America*. His second album, *David Essex*, included two more hits: *Gonna Make You A Star* (which went gold) and *Stardust* (the theme from his second starring role). Suddenly the East End Kid was an international star. The local baths gave way to the sheltered Mediterranean off the French Riviera. He was given the "star" dressing room wherever he went and fan fever reigned. In 1975 he undertook a prestigious American tour. Legends like Sarah Vaughan performed with him on TV shows and the *New York Times* acclaimed his music as "pop rock with brains". Essex today seems untouched by his Superstar status. His marriage to Maureen Neal six years ago is as solid now as ever it was. They have a four-year-old





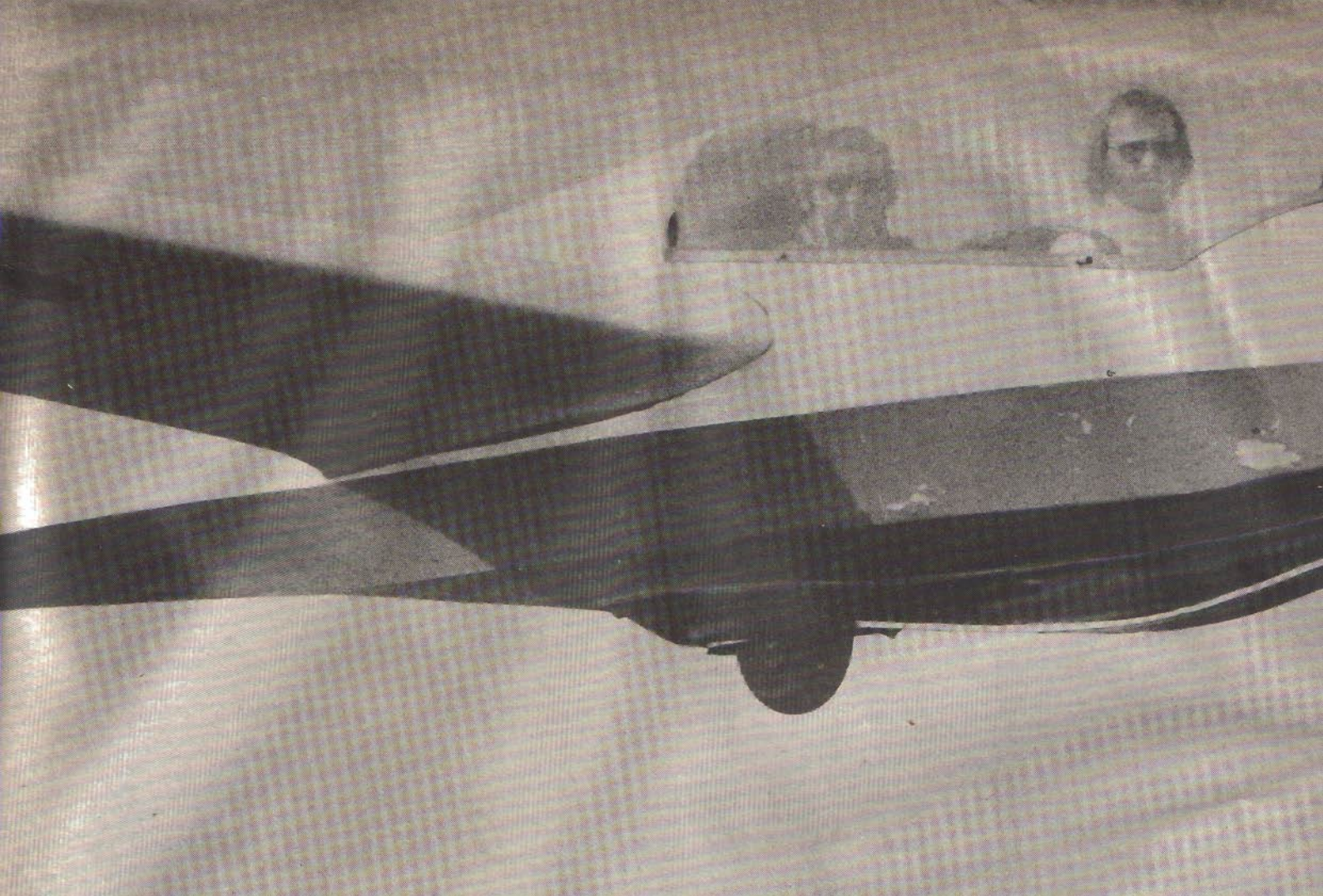


daughter, Verity, and the Cook family live in peaceful seclusion with their dogs, cat and a goldfish. On December 6, however, Essex the solo performer will cross that legendary boundary between London's East and West End when he steps out in front of The Palladium's footlights.

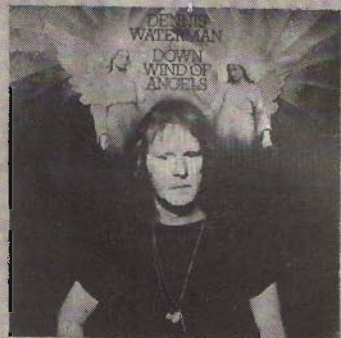
**David Essex is on tour from November 1 at the Blackpool Opera House, then Sheffield City Hall (Nov. 2), Newcastle City Hall (3), Glasgow Apollo (4), Edinburgh Playhouse (5), Dundee Caird Hall (6), Halifax Civic Theatre (8), Hanley Victoria Hall (9), Preston Guildhall (10), Chester ABC (11), Coventry Theatre (12), Birmingham Odeon (13), Peterborough ABC (14), Great Yarmouth ABC (15), Chelmsford Odeon (16) and Chatham Central Hall (17).**







# WIN



Dennis Waterman is well-known as an actor, but he is also a very talented singer. He has just released an album called *Downwind of Angels* and we are giving away 25 autographed copies. If you can tell us, in the space provided on the coupon below, the name of the famous character Waterman played as a child you could win one of these albums. Fill in your full name and address in block letters and send your answer to: "Waterman", *Radio Guide*, PO Box 40, Kettering, Northants., to arrive no later than last post on November 30. The senders of the first 25 all-correct coupons opened on December 1 will each receive a copy of Waterman's album.


Dennis Waterman became a child star playing the part of .....

NAME .....

ADDRESS .....







# I WILL GLIDE

**A**lthough unpowered flight — riding the thermals in a glider — has long been one of Dennis Waterman's ambitions, his initial reaction was: "You won't get me up in one of those without buying me a couple of stiff drinks first."

Waterman, who's perhaps best known as Detective Sergeant George Carter in ITV's *The Sweeney*, admitted his apprehension about going aloft, although his first solo album is called *Downwind Of Angels* and he has great hopes for the single from it, *I Will Glide*.

Far from cashing-in on his popularity as a small-screen hero, he takes his music-making seriously. "I have to," he confessed, "as an actor I'm flush at the beginning of the year and broke by Christmas. If my album sells, I just might be able to buy myself some crackers this year."

In the bar of the London Gliding Club in Dunstable, Bedfordshire, Waterman was introduced to his pilot, Assistant Chief Flying Instructor Derek Sear.

Sear has been flying for about 10 years and joined the London gliding Club six years ago as an instructor. "Gliding is a very popular sport world-wide, and by now there are well over 10,000 glider pilots in the UK."

Sailing in the sky, which aptly describes gliding, depends on

thermals, the atmospheric condition of hot air rising from the ground to form cumulous or rain clouds. Once a glider steps on to this spiral staircase in the sky ... the kind of staircase with "landings" where the next "lift" has to be found and used ... heights in excess of 42,000 ft. are possible.

But for the likes of D. Waterman — who seemed more concerned with what in-flight film was showing and how long before the air hostess came round with the champagne to worry about being strapped into the front seat of the glider's narrow cockpit — a tug tow to 3,000 ft. was sufficient.

There are two ways of launching a glider: by powered winch and by light aeroplane. The winch catapults a glider into the air like a paper dart: gaining height and maximising flying time is what separates the pilots from the amateurs.

A tow from a light plane guarantees a start-off height of around 3,000 ft. Either way you're at the mercy of prevailing winds and atmospheric conditions.

"When the tug plane started off," recounted Waterman, "it was very bumpy as we skidded along the ground. Then we were airborne and climbing in a series of gentle turns. I was a bit queasy to start with — my mind and body weren't completely in tune — but once Derek released us from the

tug plane and found our first 'lift', there was an amazing sense of total freedom: uncannily quiet and strangely secure."

Learning to glide is a relatively expensive exercise. A week's course at the London Gliding Club can cost from £65 to £84 (depending on the time of year) inclusive of bed, board and tuition. To buy your own glider can cost from £5,000 for a second-hand model to £7,000 and upwards for a new one.

The total cost from first lesson to solo flight is around £300, which is roughly 90 launches.

Waterman's gliding experience was in a K-13, which Sear described as 'the family saloon of gliders; a basic trainer all beginners use. It has the usual flying controls, including an air brake to control the rate of descent.'

Waterman's impression?

"If ever I went gliding again I'd be really keen to get into what the sport is all about ... going for height, time and distance records. I'm sure it would be even more exciting, especially when you have to find the thermals to power you back to base."

"I wouldn't say there was anything about my flight that was particularly scary — I'm one of *The Sweeney*, you see, totally unafraid of everything ...

"It's your round by the way. Sorry my hand's shaking ..."



November promises a crowded month for the sports staff of Independent Radio News. IRN sports reporter Steve Rider previews the big World Cup clashes in Rome and Glasgow and introduces the Radio Guide dairy of big sporting engagements to listen for during the month ahead on local radio.

# WORLD IN DANGER

THE WORLD could begin to fall out of the bottom of our football scene this month.

England travel to Rome on November 17 for the first of two World Cup qualifying matches with Italy. Book-makers in both countries make the Italians favourites to win on their own ground and in front of their frenzied fans it's hard to argue with that verdict.

On the same evening, celtic passion will overflow at Hampden Park, where Scotland and Wales — together in Qualifying Group 7 — meet in the first leg. Both will be conscious they've been Britain's most successful international sides in recent years, Scotland in World Cup football and Wales in European

Championship games. Defeat for either must suggest the road to an early exit from soccer's biggest tournament.

A draw in Rome for England would no doubt satisfy Don Revie. A win for Italy would leave an awful lot to be done at Wembley next year — even allowing for England's great fight back from 0-2 down in the American Bicentennial game in New York last June to beat the Italians 3-2.

Steve Tongue of IRN's sports desk will be our commentator in Rome's Olympic Stadium and, with the match kicking off at 13.30 hours our time, he'll be keeping you in touch throughout the afternoon.



## RADIO SPORTS GUIDE



**SOCCER**  
**November 3:**  
Second round  
second legs of  
European Competitions.

**November 17:**  
World Cup Qualifying matches, Italy v England, Rome; Scotland v Wales, Hampden Park



**RACING**  
**November 6:**  
Mackeson Gold Cup, Cheltenham  
**November 27:**  
Hennessy Gold Cup, Newbury



**CRICKET**  
**November 23:**  
M.C.C. Party leave for India, Sri Lanka and Australia



**SKATING**  
**November 20:**  
British Ice Dance Championships, Nottingham  
**November 30-December 1:**  
British Ice Figure Championships, Richmond



**JUDO**  
**November 7:**  
British Womens Championships, Crystal Palace



**TENNIS**  
**November 15-20:**  
Benson and Hedges Tournament, Wembley  
**November 28-December 5:**  
Grand Prix Masters Tournament



# NOW, THERE'S A ROBOT IN MY CAR!

by Peter Fairley

I AM driving my Lancia from home to the office. I am thinking, so the radio is off. Suddenly, as if from nowhere, a jingle sounds and a voice says: "Special traffic report. There is severe congestion in the Old Kent Road. Motorists are advised to find an alternative route." I swing the wheel and head for Camberwell, grateful.

ARI has done its stuff.

ARI stands for Automatic Road Information. It is a service which feeds information about traffic and weather conditions through the car radio. It has been operating successfully in Germany since June 1974 and is now going on trial in Britain.

LBC and the Bosch Company are collaborating in the first British experiment, covering a 30-mile radius around London which lasts until November. My Lancia and I are part of that experiment.

Bosch engineers have fitted a neat little de-coder into my car — a knob for the dashboard and a box of miniaturised electronics — which allows me to pick up automatically the road situation report for the London area every 15 minutes.

The radio may be on or off. It makes no difference. The de-coder in my car is still activated by a signal from the IBA transmitter at Croydon every quarter of an hour and I get the latest information — assuming, that is, that I have set the de-coder correctly.

It works like this:

The knob on my dashboard has eight positions, marked "SK", "R", "A", "B", "C", "D", "E", and "F". For this experiment we are only concerned with "SK" and "R" — the others are for the future.

"R" switches the de-coder off altogether. It leaves me in silence, or listening to the radio in the normal way — to whatever stations I choose.

"SK" stands for "Self-seeking".

It means that whenever the activating signal

is beamed out from Croydon, my radio will automatically tune in to LBC and — a few seconds later — I will get the special traffic report. It makes no difference what station I am listening to. ARI over-rides it and moves my dial automatically to 97.3 kHz — LBC's VHF frequency.

It is eerie to watch the marker line on the radio scanning back and forth with a slight whirring noise as it searches for LBC. It is almost as if a little robot was sitting behind the dashboard.

Afterwards — if I want to get back to the programme I was listening to and not stay on LBC — I have to re-tune manually or press a pre-selected programme button. But more sophisticated versions of the de-coder will even do that automatically.

Thousands of German motorists are already delighted by ARI. The entire German autobahn network has been divided up into regions, each given a transmitter and a letter of the alphabet — A, B, C, D, E, or F — corresponding to the letters on the dashboard de-coder knob. Signs by the side of the motorway tell the driver which alphabetical region he is in and he sets the knob accordingly. As he moves out of one region and into another, he simply re-sets the knob with the new letter — and the reports flow in automatically.

If the LBC experiment is a success, a nation-wide ARI service is likely to be introduced into Britain — probably using Independent Radio transmitters up and down the country.

And the cost of a de-coder for the car? It will depend on how sophisticated you wish to be. The simplest form of de-coder merely has a light which tells you, as you tune manually, when you are on to a station which is broadcasting traffic information. That will cost about £10. A fully automatic de-coder is likely to cost about £25.

If, that is, the experiment is a success.





# LOW TAR AT A LOW PRICE.



37½p

**BLUE SILK CUT**  
At 37½p\*, surely it makes sense?

SC14

\* Recommended retail price.

**LOW TAR** As defined by H.M. Government  
**EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING**



**ED DOOLAN**

(BRMB Radio)  
**Born:** Sydney, Australia  
**Birthday:** July 20  
 (Cancer)  
 Single

On leaving Radwick Boys High School, Sydney, did a teachers' training course at Alexander Mackie College. Following jobs as an insurance clerk and department store training officer, taught in Sydney, Edinburgh and London, then met John Hedges (now with Radio 4) at BFBS Cologne, who interviewed him while he was in a wheelchair following a serious car accident. This encounter led to hosting a quiz series on radio. Ed subsequently became a current affairs presenter — the Voice of Germany — and worked as a freelance presenter with the BFBS and the German European Service before joining BRMB in January 1974, prior to its opening in February the same year.

**ANNE DOVER**

(Real name: Anne Peacock)  
 (Metro Radio)  
**Born:** Langley Park, Co. Durham  
**Birthday:** January 30  
 (Aquarius)  
 Single

After leaving Wolvingham Grammar School, Co. Durham, Anne was a fashion and photographic model for 10 years, during which time she began competing fashion shows which led to TV commercials, freelance reporting, women's TV features and two years' copy-writing. First big break came in 1975 with the opportunity to present her own show and choose her own LP tracks, thus enabling her to create a "mood" programme. Among her interests are women's gymnastics and ice skating and looking after two English setter dogs — Ross and Jaffa. Drives a Hillman Hunter Estate and a Sunbeam Alpine. Also enjoys walking, sketching, foreign languages and eating out. Favourite singers are Scott Walker and Janis Ian, and group the Four Seasons.

**DOUGIE DONNELLY**

(Real name Douglas Donnelly)  
 (Radio Clyde)  
**Born:** Glasgow  
**Birthday:** June 7  
 (Gemini)  
 Single

While studying law at the University of Strathclyde, began "jockeying" while involved with entertainments with the Students Union and continued as a disco DJ after leaving. Worked for a time for a management agency in Glasgow before joining Radio Clyde in January 1976. First big break: his left ankle playing football at thirteen. Is interested in football, cricket and squash, enjoys walking and eating out and drives a Datsun 260C. Favourite singers are Gordon Lightfoot and Neil Sedaka, Linda Ronstadt and Emmylou Harris and favourite groups are the Outlaws, The Who, Wings and Eagles. Greig is his favourite classical composer. Advice to aspiring disc jockeys: "Get a real job instead."

**CANDY DEVINE**

(Real name Faye McLeod)  
 (Downtown Radio)  
**Born:** Cairns, Queensland, Australia  
**Birthday:** November 4  
 (Scorpio)  
 Married (husband Donald, children Gordon, Jan, Fiona and Alastair)

Following a University education and the acquisition of music degrees, Candy launched into a showbusiness career embracing theatre, TV, films and cabaret, during which her travels took her all round the world. Considers her first big break was being born. A do-it-yourself enthusiast, she is interested in swimming and car racing and likes big dogs. Ray Charles and Joe Williams are her favourite male singers, favourite female singer is Cleo Laine and group Santana. Her classical taste inclines towards Bach. Prefers loose caftans for radio work and trousers for leisure, and is not easily embarrassed, being "thick skinned".

**LES ROSS**

(BRMB Radio)  
**Born:** Birmingham  
**Birthday:** February 7  
 (Aquarius)  
 Single

Won the Birmingham Mail DJ of the Year Competition beating Johnnie Walker into second place. Has also been with BBC Radio Birmingham and Radio Tees as well as a club DJ with Mecca and other clubs. Originally started out with IBM Computers and was educated at King Edwards School and Aston Grammar. Favourite singers are Otis Redding, Aretha Franklin and The Beatles and his favourite classical composer is Elgar. Hobby is old transport, especially trains. He follows Aston Villa in soccer and drives a Triumph Toledo.

**MIKE READ**

(Thames Valley)  
**Born:** Manchester  
**Birthday:** March 1  
 (Pisces)  
 Single

Has made several mildly successful records on the Continent and also just finished working on a book with two colleagues. Says that his date of birth was 25 light years after the fourth moon of Thor which must make him an Arise! Favourite artists are Scott Walker, Buddy Holly and The Beatles and J. S. Bach is his favourite classical composer. When working he wears a royal blue tuxedo with matching handkerchief and socks (he says), but leaves off the socks when relaxing! Hobbies are pop history and old records and eating (which is mostly cheesecake and tea).

**PAUL PRENTER**

(Downtown Radio)  
**Born:** Belfast  
**Birthday:** November 16  
 (Scorpio)  
 Single

Says that his first big break was being born, but probably it was as promotions manager with Tamla Motown from 1972-1975. His pet hate in girls is that "they all want to mother me". His favourite singers are Marvin Gaye, Stevie Wonder, Helen Reddy, Kiki Dee and Queen and his favourite foods are bacon, eggs and potato bread. He wears denim and is somewhat of a gambler liking poker and horse racing. He also likes tennis and swimming, along with a dog, a cat and a goldfish. He has some advice for aspiring disc jockeys: "Become a milkman." One day, Paul was happily talking on air for about 20 seconds before he realised he wasn't on air at all — he'd turned the mike off!

**ALASTAIR PIRRIE**

(Radio Tees)  
**Born:** Stockton-on-Tees  
**Birthday:** May 9  
 (Taurus)  
 Single

From circus clown, child actor, stage hypnotist and tailor's assistant Alastair became a DJ. After such a wide variety of jobs it's no wonder that one of his hobbies is conjuring. He also likes writing music, articles and short stories. He worked with BBC Radio Cleveland for three years, BBC TV for one year and Radio 1 and 2 for a year before going to Radio Tees. He says his first big break was being picked from BBC local radio to present BBC-2 television's *Parents and Children* programme and the television series *See You Sunday*. Then again, his biggest ambition is to write the greatest ever hit record. In girls he hates giggling, swearing and too much make-up. Favourite singers are Cat Stevens, Neil Diamond, the Roberta Flack and the Beach Boys.





**JEAN DOYLE**

(Radio Hallam)  
**Born:** Newport, Gwent  
**Birthday:** April 16  
 (Aries)  
 Married (husband Peter, children David, Kate, Tim and Liz)

Educated at Monmouth School for girls and Exeter University. Among University vacation jobs acted as assistant nurse in a mental hospital. There followed teaching, lecturing and freelance work with the local BBC radio station in Sheffield, which was her big break into radio. Is currently co-presenting the jazz programme on Radio Hallam every Wednesday with Bill Crozier. Favourite singers are Joe Turner and Billie Holiday and group the Louis Armstrong Hot Five. Beethoven and Mozart are her classical tastes. Personal record favourites are *Strange Fruit* by the Sidney Bechet Trio and the same number by Billie Holiday.

**JOHN DRAKE**

(Pennine Radio)  
**Born:** Redhill, Surrey  
**Birthday:** November 15  
 (Scorpio)  
 Single

After leaving grammar school John took up professional soccer as a career at 16, but a broken leg in his first year forced him out of the game and into radio. Prior to joining Pennine Radio worked with LBC and Thames Valley. Hobbies include golf, cricket and football and enjoys any kind of food so long as it's warm. Favourite singers are John Denver, Diana Ross and The Beatles. His taste in clothes he describes as "bad". Ambition is to seek honour rather than fame. His most embarrassing moment came when he had to interview two topless dancers on the air and "looked them straight in the eyes."

**PHIL EASTON**

(Radio City)  
**Born:** Kings Lynn, Norfolk  
**Birthday:** August 9  
 (Leo)  
 Married (wife Franziska)

Following education at Formby High School, Southport Technical College and Liverpool Polytechnic, worked on numerous jobs ranging from selling Turkish carpets in Istanbul to fish and chips in Liverpool. After overhearing a conversation in a pub, in the spring of 1974, he successfully auditioned for presenter of Westward TV's weekly children's magazine programme *Young Eyes*. This was Phil's lucky break, which eventually led him to Radio City. Favourite soccer team is Liverpool (of course). Enjoys water sports and Chinese food.

**DAVE EASTWOOD**

(Radio City)  
**Born:** Wallasey, Cheshire  
**Birthday:** October 30  
 (Scorpio)  
 Married (wife Tricia, children Debbie, Nicola and Richard)

After leaving school Dave gained experience as a DJ while he was a youth leader, first with the Y.M.C.A. in Birkenhead and later in Manchester. Left youth work to become a full-time DJ, playing most of the top clubs in the North West. Joined BBC Radio Manchester as a freelance presenter and subsequently became the northern DJ for Radio One, working as the main presenter on "Radio One Clubs" throughout the region. Dave then spent two years producing and presenting the breakfast show on BBC Radio Cleveland before joining Piccadilly Radio as the mid-morning presenter.

**JOHN O'HARA**

(Downtown Radio)  
**Born:** Co. Down, Northern Ireland  
**Birthday:** February 25  
 (Pisces)  
 Single

Joined Ulster Television in 1971 as a Junior Announcer and left this year for Downtown Radio. He was a child actor at 13 on the BBC and made his debut as a professional stage actor with the Ulster Group Theatre when he was 17. John toured England with a small one-man show and also toured schools in the United States with a one-man children's show. His favourite singers are Charles Aznavour, Perry Como, Neil Sedaka, Shirley Bassey and Judy Garland. He also likes "lots" of food — pasta, spaghetti and chicken casserole are favourites. John's hobbies are talking and touring schools with his one-man show. He also claims he's fat because he doesn't take exercise.

**MARK PAGE**

(Real name Mark Gibbon)  
 Radio Tees  
**Born:** Middlesbrough  
**Birthday:** October 13  
 (Libra)  
 Single

Only 18 this month, he had his first music programme on Radio Tees when he was 16. In 1974 he worked as a junior assistant for BBC Radio Cleveland. He wants to be one of the most popular DJs in the country and hates bad manners in men. Also dislikes bad manners and lack of cleanliness in girls. His top composer in classical music is Beethoven and in pop it's David Bowie (of course). Hobbies are girls, football... and girls (in that order). Other favourites are chicken and fried rice (that's food). *Superfudge*, the book by Lyall Watson, and *Race With the Devil*, the movie starring Warren Oates. One day he was frozen to the spot with shock while on air. A colleague had put a snowball down his neck!

**RICHARD PARK**

(Radio Clyde)  
**Born:** Kirkcaldy  
**Birthday:** March 10  
 (Pisces)  
 Married (wife Brenda, seven-year-old son Paul, two-year-old daughter Jennifer)

Was a "pirate" for a year when he was a DJ on the pirate ship Radio Scotland in 1966. But he reckons his biggest break came when he joined Radio Clyde. He has had a variety of jobs including being an Edinburgh University student, a partner in a public house, a feature writer on the Frife Free Press and broadcasting on Radio 1. He has casual tastes in clothes and likes football, cricket and golf. He is tolerant with men (or tries to be) and his only comment on women is: "I love 'em all." Favourite male singers are Cliff Richard, Elvis Presley and Bryan Ferry. Favourite female is Linda Ronstadt. But being a disc jockey is not all fun: "one day," he says, "a dog bit me on the leg during an outside broadcast. Painful, but not."

**ANDY PEEBLES**

(Piccadilly Radio)  
**Born:** Hampstead, London  
**Birthday:** December 13  
 (Sagittarius)  
 Single

With five "O" Levels to his credit from a public school in Bishop's Stortford, Andy did some discoteque work in both Bournemouth and London. He also worked for BBC Radio Manchester before joining 261. Ambition is to read news or compete a sports programme. Favourites are Curtis Mayfield, Gladys Knight and 10CC, with Tchaikovsky as the composer for the quieter periods. He knows what he likes in food... simply steak and hamburgers. Like most DJs he dresses casually — usually jeans and a tee-shirt — and his hobbies are cricket, football, rugby union. Teams he follows are Lancashire, Manchester United/City and Broughton Park.



**Pennine Radio 235**



**TEES 257**

**RADIO CLYDE**







**ROGER MOFFAT**  
(Radio Hallam)  
**Born:** Warwick  
**Birthday:** July 25  
(Leo)  
Married (wife Elizabeth, son Rupert, 2)

During army service from 1945-48 Roger joined the Army Broadcasting Service in 1947 and Radio Luxembourg two years later. From 1951 to 1971 was with BBC, his first break being with BBC TV's "Make Way for Music" programme, which made him an overnight star.

Joined Radio Hallam in 1974 and his ambition is to be 100 per cent contented. Favourite singers are Tony Bennett and Jackie Trent, and group the Ridgeway Girls Choir. Brahms is favourite classical composer. Dislikes people who never buy a round of drinks. Most embarrassing moment was during a BBC TV show in 1962 when he said a mild swear word on the air, the first time it had been used on either radio or TV.



**JOHNNY MORAN**  
(Radio Hallam)  
**Born:** Melbourne, Australia  
**Birthday:** September 18  
(Virgo)  
Married (wife Susan)

Started his radio career in Australia, then moved to Radio Luxembourg, followed by spells on the pirate Radio London, BBC Light Programme, BBC Radio 1 and then, via ITV and BBC TV, came to Radio Hallam. Joni Mitchell and Rita Coolidge are his favourite female singers and Stevie Wonder his favourite pop composer. Steely Dan and The Who are his favourite groups. Likes French Mediterranean cooking and collecting records. Has a pet dog (black Labrador retriever) and pet cat (black mouse retriever) and enjoys playing opening bat for the Radio Hallam Hotshots cricket team as well as motoring (he is Radio Hallam's Hill Climb Champion and general 'hot wheels'). Funniest moment was when he phoned the local BBC station, Radio Sheffield, and put them 'live' on the air at Radio Hallam.



**GUV MORRIS**  
(Radio Trent)  
**Born:** Wyrthall, Birmingham  
**Birthday:** January 12  
(Capricorn)  
Married (wife Caroline)

After leaving Macclesfield Grammar School spent two years at art college, then worked mainly in clubs and discos in the North-West before joining Radio Trent. A do-it-yourself enthusiast whose favourite attire is denim and tee-shirts, Guv's favourite singers are Stevie Wonder and Carly Simon and group the Doobie Brothers. Favourite records are *Not in Love* by 10CC and *Brown Sugar* by the Rolling Stones. Taste in food inclines to seafood and cheesecake. Hates smoking in men and women. Has suffered numerous indignities while on air, including having a cream bun stuffed in his face and water poured down his back. Has even fallen off his swivel chair while talking.



**ARTHUR MURPHY**  
(Radio City)  
**Born:** Dublin  
**Birthday:** June 4  
(Gemini)  
Married (wife Patricia, children Shane 13, Mark 8)

Educated at Christ Church Cathedral Grammar School and Trinity College, Dublin, Arthur was a schoolmaster before becoming a singer and broadcaster, his first big break coming on the Arthur Godfrey Show in New York. Modesty forbids him to say that his favourite male singer is himself but Aretha Franklin is his favourite female vocalist and Prelude his favourite group. Goes for non-trendy style of clothes and likes reading when he can, drives a Hillman Hunter and keeps dogs. Cocky men and over-made-up women are his pet hates. Interested in tennis and rugby.



**BRENDA ELLISON**  
(Radio Hallam)  
**Born:** Sheffield  
**Birthday:** December 15  
(Sagittarius)  
Married (husband Malcolm)

After leaving grammar school and the Universities of Hull and London, Brenda worked freelance for BBC Manchester before joining Radio Hallam as a presenter. Hates sport (too much like hard work) but loves smoked salmon and long, flowing leisure clothes. Keeps a golden Labrador and two black cats and drives a "bright yellow sewing machine." Frank Sinatra and Ella Fitzgerald are her favourite singers and the King's Singers her favourite group. Enjoys listening to Bach, but doesn't like men with X-ray eyes or women with cheap perfume.



**TONY EMMERSON**  
(Piccadilly Radio)  
**Born:** Portsmouth  
**Birthday:** October 22  
(Libra)  
Married (wife Maureen, children Paul, 11, Sharon, 7)

Educated at Portsmouth Grammar School and Portsmouth College of Technology, followed by eight years' disco work in various clubs. After being runner-up in BBC Radio London's New DJ contest in 1970, he worked for United Broadcasts Network for nine months presenting the 2-5 p.m. show. Freelance work with BBC Radio Brighton followed, as well as a stint with Radio Mallorca, before joining Piccadilly Radio at the start of its broadcasting in 1974, when he became a regular presenter. Tony's favourite singers are Brian Ferry and The Three Degrees, and group The Who. When he's in a classical mood he likes Beethoven. All-time top 10 favourites are *When a Man Loves a Woman* by Percy Sledge and *Tommy* by Focus. Sporting interests are swimming and rugby.



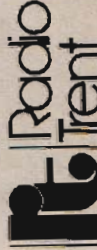
**STEVE ENGLAND**  
(Real name Steven Prentice)  
(Piccadilly Radio)  
**Born:** Blackpool, Lancashire  
**Birthday:** July 10  
(Cancer)  
Married (wife Debbie)

After leaving Dover Grammar School worked on various pirate radio stations, including Radio Caroline, Radio Amigo and Radio Atlantis before joining Piccadilly Radio in 1974. Payton Parks and Trella Hart are his favourite singers, he drives a Vauxhall Viva and keeps four cats, three terrapins and a tortoise. Has no partiality for any particular kind of food, except that he likes lots of it, and finds relaxation in gardening and collecting jingles. His ambition is to work in Dallas, Texas, writing jingles.



**MIKE EVANS**  
(Radio City)  
**Born:** Rhyl, North Wales  
**Birthday:** October 30  
(Scorpio)  
Married (wife Sue, children Emily, 7, and Jake, 5)

On leaving Rhyl Grammar School did a course at the Regent Street Polytechnic in London, then became a professional musician with R. & B. and rock bands from 1963, including recording groups The Clayton Squares (1963-6) and The Liverpool Scene (1967-70). Since then Mike has been freelance as a rock journalist and specialising in rock of the Fifties and Sixties. Although he had previously contributed to radio shows he never presented records till Radio City started. Since then the show "Rock On" has expanded to a two-hour slot. Mike has just completed writing and co-producing a series for German (NDR) radio.







**VIV EVANS**  
(Swansea Sound)  
**Born:** Swansea  
**Birthday:** January 26  
(Aquarius)

Married (wife Laina)  
Started his DJ career in the local hospital radio service where he spent about five years. He wrote to every local radio station in the country before getting the job with Swansea Sound in 1974. Educated at a private school he went to technical college to pursue a business studies course and became a clerk in a tax office and was also manager of a local insurance brokers. Favourite singers are Stevie Wonder, Diana Ross and Sergio Mendez and Brazil '77. Classical composer is J. S. Bach and he loves steak and lasagne. He wears jeans and a T-shirt in the studio.



**GEORGE FERGUSON**  
(Beacon Radio)  
**Born:** Douglas, Isle of Man  
**Birthday:** September 6  
(Virgo)  
Married (wife Sheila, daughter Claire)

Likes dressing casually, but hates jeans. His first big break came when he made his first broadcast just two days after leaving school. He worked for Manx Radio and BRMB before joining Beacon this year. Favourite singers are Elvis Presley, Aretha Franklin and The Beatles. Hobbies are his family, the thrills of scrambling and Manchester United. His most embarrassing moment was setting fire to the wastepaper bin and watching a colleague jumping on it while he was reading the news!



**DICK FISHER**  
(Beacon Radio)  
**Born:** Birmingham  
**Birthday:** July 5  
(Cancer)  
Single

Started radio career by joining Hospital Radio Stafford at its inauguration in 1972, presenting a varied selection of programmes. Became station manager in 1974 and the same year joined BBC Radio Stoke as a freelance producer/presenter. Joined Beacon Radio in April 1976 and is currently producing two shows - "Saturday Night Rapp" alongside "The Hospital Show". Favourite singers are Neil Sedaka, Carol King and Rogue. He is also turned in to Tchaikovsky. His mouth waters at the thought of Greek food, casseroles and pasta and he enjoys flying, photography, oil painting, decorating and do-it-yourself repairs. He drives a Cortina 2000XL, has an eight-year-old cat, supports Aston Villa F.C. and reads anything written by Nevill Shute.



**IAN FISHER**  
(Radio Tees)  
**Born:** Edinburgh  
**Birthday:** August 16  
(Leo)

On leaving the Royal High School, Edinburgh, worked as a hi-fi salesman, civil servant, sales rep, electronic technician and sales rep. again. His introduction to radio came when he became a reporter for BBC Edinburgh on a feature programme. Left to join Radio Tees newsroom, later transferring to presentation. Paul Williams and Astrud Gilberto are his favourite singers. Bread his favourite group and Shetland his favourite classical composer. Enjoys squash, cricket, rugby and golf and drives a Hillman Avenger that's so old "the log book is in Latin." Personal chart-toppers are *That's The Way I've Always Heard It Should Be* by Carly Simon and *You're So Right, For What's Wrong In My Life* by Frank Sinatra. Dislikes loud, big-headed, rich, flashy and more handsome men, and women who wear thick-soled platform shoes, but likes steak and girls (so long as they don't wear those shoes).



**DEREK MARSDEN**  
(Downtown Radio)  
**Born:** Belfast  
**Birthday:** January 5  
(Capricorn)  
Married (wife Irene, daughters Karen, 10, Jennifer, 6)

Derek plays the Hammond organ and piano and on occasion has been known to burst into song. Big break came three years ago when BBC Northern Ireland gave him his own TV series presenting and backing new talent from the north and south. Two years ago he clocked up his 100th TV show and unimpeachable radio show. Currently has two featured shows on Downtown Radio on Saturday and Sunday, handling the phone-in requests. He also has a Sunday afternoon disc show for senior citizens featuring mainly country and western and semi-religious items. Frank Sinatra and Liza Minnelli are his favourite singers and The Rockin' Berries his favourite group.



**DAVE MARSHALL**  
(Radio Clyde)  
**Born:** Edinburgh  
**Birthday:** December 2  
(Capricorn)  
Married (wife Barbara, children Gary, 4, Nikki, 1)

Left school and joined the Clan Line/Union Castle Line as a shipping clerk for four years. Then he was sales rep. for a biscuit company in West Scotland and four years after that became a salesman for Rank Xerox selling duplicating equipment for two and a half years. Five years' hospital radio experience led to a successful application to join Radio Clyde, which he did in November, 1973, just before it went on the air for the first time. John Denver is his favourite singer and Stylistics his favourite group. Favourite chart-toppers are *Good Vibrations* by the Beach Boys and *Green, Green Grass of Home* by Tom Jones. Hobbies are rough shooting, cricket, painting and entomology.



**MIKE MATTHEWS**  
(Thames Valley)  
**Born:** Portway, Worcs.  
**Birthday:** October 4  
(Libra)  
Married (wife Sue, daughter Kim)

Educated at Southdown School, Sussex, and Royal Agricultural College. Big break came in New Zealand in 1963 when he joined the NZBC as a trainee announcer, ending up doing the Breakfast Show. Before joining Radio 210 worked for Radio 4 doing documentaries, then for BBC Radio Brighton and KXI Oregon, U.S.A. Favourite singers are Neil Diamond and Connie Smith and group The Beatles. Also enjoys Burt Bacharach and Elgar. Top of his personal favourites are *Good Vibrations* by the Beach Boys and *Green, Green Grass of Home* by Tom Jones. Hobbies are rough shooting, cricket, painting and entomology.



**BRIAN MEASURES**  
(Plymouth Sound)  
**Born:** Devonport  
**Birthday:** July 1  
(Cancer)  
Married (with two daughters)

After joining the Post Office as a telegram boy and working his way through all uniformed grades (including sorting on the travelling post office between Plymouth and London), his big break came three weeks after Plymouth Sound went on the air in 1975. He submitted demo tapes to the programme controller and was soon doing a three-hour programme on Saturdays. Favourite singers are Johnny Mathis and Diane Solomon, and group The Carpenters. Favourite records are *Love Story* and *Lara's Theme*, likes Italian food and casual working clothes (his trademark). Hobbies are wine-making and catching up on sleep, drives a BMW and keeps a spaniel and cat.



**beacon radio 303**

**beacon radio 303**

**TEES 257**



**RADIO CLYDE**







*Nicky Jackson*











**Roger Daltrey  
of The Who**

November 1976

**RADIO GUIDE**



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# PETULA'S HOUSE OF MUSIC

By Stewart Knowles



**H**IGH IN THE towering French Alps within sight of magnificent Mont Blanc, the luxury chalet Petula Clark built for her family three years ago as a weekend retreat is a house of music.

In the spacious living room Petula Clark, a singing star since her childhood, sits at the piano working on a new song — taping it so she can hear for herself what it sounds like — while in their own private disco downstairs teenage daughters Barbara (15) and Kate (13) work out a new go-go dance routine.

Petula has lately taken to writing songs and has had a couple of hits, but since she doesn't write them under her own name declines to reveal their identity. They are, she says, very personal songs.

In the past she has tended to record the sort of song the record company feels her public really want but now







hopes to take a slight change of direction which could, she thinks, be quite surprising.

The Lennon and McCartney songs she recorded are still among her favourites but as far as her own records are concerned, daughters Barbara and Kate say they hardly ever play them. The elaborate stereo equipment with speakers built into the walls throughout the house is more likely to be resounding with the sort of heavy rock a girl can really move with.

"Both girls are good dancers," says Petula. "Kate could easily take it up professionally but at the moment seems to be more interested in dancing for fun and working with animals on a farm. Barbara talks about becoming an air hostess."

From November 8 Petula is appearing at the London Palladium for a week. To coincide with this, Pye Records is issuing a Compilation Album of Petula's songs for the company and there is a hint that a new single will be released.

They are an international family. Patrick was born in Geneva where his parents live during the week. Barbara was born in London and Kate in Paris. Petula was born in Epsom, Surrey and her husband and business manager Claude Wolff is French.

Last year the family spent six months in Los Angeles where Petula was working. "Professionally," says Petula, "America is where I should be living but the family don't like it."

And for Petula Clark, that has to be at least as important as making new albums.







Petula Clark, whose lovely weekend chalet is high in the snowy French Alps near Mont Blanc, sits at the piano and records her first interpretations on what may be a new hit song. The chalet has its own indoor swimming pool where Petula can relax and she enjoys a walk with her family, Kate (13), husband Claude Wolff, Barbara (15) and four-year-old Patrick. On the immediate left is Petula's distinctive way of housing her stereo equipment.



**T**he dictionary calls soul "the immaterial part of man regarded as immortal." The late Lillian Roxon, who wrote the first rock dictionary, described it musically as "the moments when skin and flesh ripped off and you can see bared hearts beating." Linda Lewis summed it up in one of her songs quite simply. "I don't know meaning, I just feel the feelin'."

Soul music is that simple. Either you feel it or you don't. If you do, the experience is deliciously like love, indescribably full of silly clichés. But then, as Paul McCartney once noted about love. "I just know that when I'm in it, it isn't silly at all."

The same goes for soul music, be it Marvin Gaye or Gladys Knight, the emotional reaction is spontaneous and sensuous. Your heart flies, your knees tremble, you can't keep still to the beat. You laugh, you cry, you hug the stranger in the seat next to you. Rock music bubbles and builds at an elaborate electrical pace. At its pinnacle, it unleashes a violent cannonball and explodes.

Soul music works the opposite way. The performer need only be armed with one strong line or a mere note. With it he spears the audience in a most vulnerable crevice. The stronger the emotional reaction of the listener, the more "soul" the singer is credited with possessing.

## Now when your girl is gone and you're broken in two ... you need a little bit of soul to pull you through'

*The Music Explosion 'A Little Bit of Soul' 1966*

Over the years, soul music has become synonymous with being from Black Americans. Though for the most part this is true, it is not a complete definition of the music. In fact, it's downright unfair. There are more and more black artists like political poet Gil Scott Heron to challenge insipid disco groups.

They all inject a measure of feeling into their music, but the overall value cannot be rated in terms of "soulful feeling" alone.

Consequently some of the best soul music around comes from white Britons like The Average White Band, David Bowie and Van Morrison. Their contributions to soul's progress cannot be overlooked due to pale skin tones.

Soul music is the combination of three ingredients, rhythm, blues and pop. These days the final mix has a bit of jazz as well. Blues in itself is not soul music and is wrongly lumped with soul because it is also of black origins.

Soul music goes back to the Fifties. In those days it was called "race music" or R&B (rhythm and blues). R&B artists were first-rate innovators who constantly got second-rate exposure because of their race.

Again and again Little Richard and Fats Domino had to sit back and watch their songs become watered down hits for insensitive white artists like wholesome Kay Starr or Pat Boone.

The "cover" versions of R&B originated hits sadly kept artists like Domino and Little

Richard, James Brown, Bo Diddley, Ray Charles, Sam Cooke and adolescents "Little" Esther (Phillips) and Etta James from earning the stature and money they deserved.

The late Fifties was a golden time for New York based vocal groups known as "Doo Woppers". They got their name from singing syllable-laden background choruses of a capella based love songs. Today there are two black groups who still make their living singing without instruments the Persuasions and the Street Corner Symphony.

In the Fifties the groups had names like The Marcells, The Flamingos, The Crows, The Jesters, The Moonglows (who gave the world Marvin Gaye). Once the tight harmony refrains captured the public's fickle fancy, the music went one step further. Vocal groups took on all kinds of images.

Frankie Lymon, age 14, and his group the Teenagers had several hits. The Drifters had years of success singing custom written goodies from people like Carole King and Gerry Goffin. The Coasters with their five-

part harmonies made a string of comedy records like *Yakety Yak* and *Poison Ivy*, all from the quick witted pens of Leiber and Stoller. The Isley Brothers had (and still do!) everyone dancing and Little Anthony and the Imperials sang *Tears On My Pillow* with dramatic innuendo.

Elvis went into the army and vocal groups, both black and white, swarmed through the American charts. Maxine Brown and Mary Wells enjoyed great popularity, but the top girl singers were in giggling groups of threes and fours.

The Shirelles were top from 1958 until being toppled by the Supremes in 1964. And there were the Ronettes, The Crystals, The Orlons, The Marvelettes and the Chiffons.

It was prime time for exceptional male vocalists to establish their territories. Today we study music with a never-ending love of detail about the writers, producers and lifestyle of the singers. In those days little was written about the black artists much less the people behind the scenes.

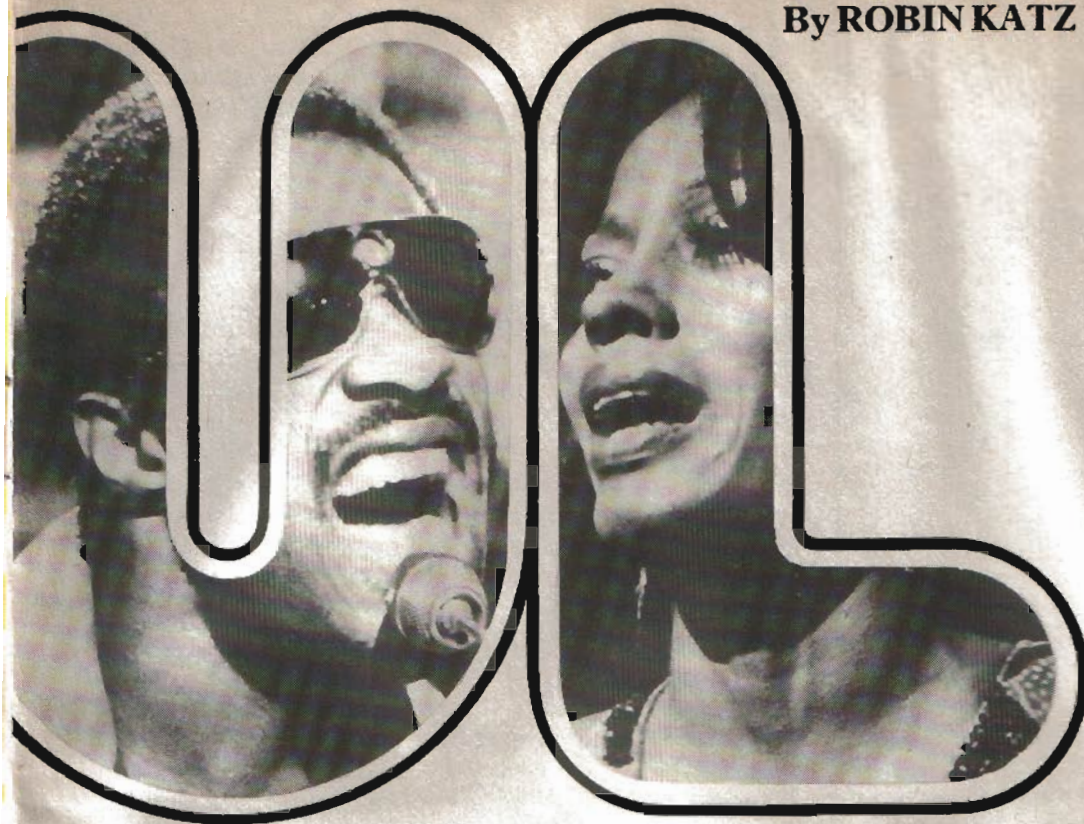
## RECOMMENDED ALBUMS

- |  |                   |
|--|-------------------|
| The Motown Story a five album set containing interviews and a special colour brochure plus dozens of the biggest hits. | (Motown).         |
| Golden Decade Volumes 1-3 — Chuck Berry  | (Chess)           |
| The Chess Janus Golden Decade Vol. 1-9   | (Chess)           |
| Greatest Hits — Aretha Franklin  | (Atlantic)        |
| Best of ... — Otis Redding   | (Atlantic)        |
| The Ben. E. King Story — Ben E. King   | (Atlantic)        |
| We Came To Play — Persuasions  | (Capital)         |
| Super Hits — Gladys Knight and the Pips  | (Motown)          |
| Gonna Take A Miracle — Laura Nyro and Labelle  | (C.B.S.)          |
| Phoebe Snow — Phoebe Snow  | (A&M)             |
| Caught Up — Millie Jackson   | (Spring)          |
| 16 Hits — The Impressions  | (A.B.C.)          |
| Shaft — Isaac Hayes  | (Stax)            |
| Stay With Me — Lorraine Ellison  | (Warner Brothers) |
| Abandoned Luncheonette — Daryl Hall and John Oates   | (Atlantic)        |





By ROBIN KATZ



As Berry Gordy printed it on his early Motown Records "It's What's In The Groove That Counts." In other words, give a sensitive singer a three-minute love song and you have established a star.

Regardless of their current track record, these gents are still the undisputed greats, Marvin Gaye, The Impression's mellow Jerry Butler and sweet singing Curtis Mayfield, heart tugging Ben. E. King, the soaring Jackie Wilson, "Wicked" Wilson Pickett, Smokey Robinson and heartbreaker "Little" Anthony Gourdine.

"Little" Stevie Wonder started out as a definitive soul vocalist and has now broken down musical categories without losing his mighty spirit.

Unlike some other styles of music, where a specific song dictates the potential of impact, soul performers are renowned for their consistency.

Gladys Knight must be the perfect example of a vocalist who can sing any kind of song and turn it into a masterpiece. Given a lyric with potential, soul singers turn good songs into unbeatable classic performances stamped with their own style.

Hence, the classic version still stands up after repeated updates and rearrangements from would-be contenders.

John Lennon's *Stand By Me* lacks Ben E. King's pained phrasing and Linda Ronstadt's *Tracks Of My Tears* cannot capture Smokey Robinson's smouldering subtlety.

Ironically, while dedicated soul fans know their "a" sides and "b" sides with trivial ease, they frequently don't know the names of all the singers in a top group. For, unlike rock, the individual singer melts into an overall sound.

The thing that distinguishes one singing group from another is the lead singer. Think of the Supremes without Diana Ross's nasal, sex kitten voice. Not quite the same, right? Without Levi Stubbs's desperate vocals the Four Tops would be ordinary.

It was David Ruffin's urgency and Eddie

Kendrick's flighty phrasing that made the early Temptations so magnificent to listen to. The O'Jay's main squeeze is sex symbol Eddie Levert, and the Detroit Spinner's Phillippe Wynn is the closest thing to Otis Redding in ad-libbing lyrics since the original.

When the singers melt to form a sound you have a group. When writers, singers and musicians melt to form a sound you have something like Motown Records. Motown was the idea of songwriter Berry Gordy Jr. The creative components of the Detroit company assembled hit records as Ford do cars.

In the Sixties they not only topped the soul

**Now I'm just a regular fella  
I don't need much.  
I don't need a Cadillac car,  
or diamonds and such.  
But the woman  
that I hold — she's got  
to have soul ...**

*Curtis Mayfield and the Impressions 'Woman's Got Soul' 1965*

charts, but brought the black artists into the superclubs and TV networks.

The company is often knocked for its Kremlin-like secrecy, but don't forget who gave the world Stevie Wonder, Marvin Gaye, The Temptations, The Four Tops, Martha and the Vandellas, The Marvelettes, Tammi Terrell, The Supremes, Diana Ross, Smokey Robinson and the Miracles, The Detroit Spinners a few years of the Isley Brothers, Mary Wells, Syreeta Wright, Yvonne Fair, Thelma Houston and The Jackson Five.

Stax Records did for Memphis what Motown did for Detroit, though their story ended in financial straits last year. Nevertheless the Stax sound meant Booker T. and the M.G.'s, Isaac Hayes, and many more.

All Platinum Records from a warehouse in

Englewood, New Jersey, are very much monitors of the soft sound of the Seventies soul with Sylvia, Shirley and Company and the Moments.

Philadelphia International is the brainchild of veteran songwriters Kenny Gamble and Leon Huff. Their multi-million dollar Philly Soul Sound included The O'Jays, The Three Degrees, Harold Melvin and the Bluenotes,

**'There is a rose in  
Spanish Harlem ... with eyes  
as black as coal  
that look down in my soul ...'**

*Ben E. King 'Spanish Harlem' 1961*

The Manhattans and Billy Paul.

If you like your soul with a softer glow to it there's Dionne Warwicke, the pensive Roberta Flack, the Stylistics featuring Russell Tompkins Jr., stunning Bill Withers and middle of the road soul groups like The Fifth Dimension and the Friends of Distinction.

Aretha Franklin became the undisputed Queen of Soul in 1967 with a powerful version of Otis Redding's *Respect*. But as Aretha gear her presence towards the lounges of Las Vegas, the throne is soon to be toppled. Gladys Knight has earned it, in the eyes of many, the abrasive Millie Jackson is another potential soul queen.

Newcomer Natalie Cole, daughter of the late Nat King Cole, is an Aretha soundalike if ever there was one. Melba Moore can blast gospel phrasing in her soul and Lorraine Ellington is as gospel in power as a woman can be.

Other refreshing displays of vitality have come from female singers like Florida's Betty Wright, Rufus' Chaka Kahn, Women's Libber Laura Lee and Britain's own poetic Joan Armatrading.

Valerie Simpson, who wrote many of Marvin Gaye and Tami Terrell's hits, is making headlines with writing partner Nick Ashford.

One of the major problems with soul music is that its simple vocal approach has remained constant throughout the many changes other music has experienced. In the Fifties you'd find groups of vocalists crooning around a microphone sporting identical double-breasted suits and processed hairstyles. In the Sixties, singing heroes with Afro hair cuts moved in precision choreography wearing brightly coloured double knit jump suits. When psychedelia moved in, the soul market moved out: "soul" became a dated term.

The drug era allowed soul music to expand its outward image. Much of the credit goes to an ex-disc jockey who combined the Lure costumes of Little Richard with a musical marriage of the Temptations and Jimi Hendrix. His stage name was Sly Stone. His appeal broke through colour barriers. It was a beginning of a massive resurgence.

Jimi Hendrix, essentially a rock artist, gave other black artists a chance to be classified as something besides "soul singer". The Jackson Five, with their 11-year-old lead singer Michael, burst onto the scene and made another bubblegum music obsolete.

The Osmonds followed in their footsteps. Diana Ross became the first black singer to successfully achieve superstardom in the Las Vegas superclub ranks.

*continued on*





And white folks got a chance too. Black stations were the only place most black artists could get airplay. When the Soul Survivors had a 1966 hit with *Expressway To Your Heart* black stations refused to play the record when it was discovered that the group was white.

But slowly the barriers on both fronts fell. The Righteous Brothers, Laura Nyro, Van Morrison, The Young Rascals and Dusty Springfield began getting radio play on "all soul stations". It added to their charisma.

Issac Hayes with *Shaft* and Curtis Mayfield with *Superfly* brought the soul market to the movies. Hayes won an Oscar for his innovative instrumental achievements. The Isley Brothers added on two younger brothers and a brother-in-law and became a self contained vocal and instrumental unit, as had The Ohio

Players and Kool and the Gang.

A failing girl group of the Sixties modernised themselves and began singing their raw rock ballads with gospel soul and space age suits. They are, of course Labelle. And their presence has changed the definition of female groups forever.

Soul music, despite the outdated image that the name conjures up, is still very much with us. Two of the year's biggest hits, *Misty Blue* by Dorothy Moore and *Kiss and Say Goodbye* by the Manhattans are what soul music has always been about.

Twenty five years on and no matter who sings it the common denominator remains the same. Either you feel it or you don't. As McCartney would say, "What's wrong with that?" And as the Music Explosion sang it: "When the fish won't bite — you need a little bit of soul to put you right."

## Your child's favourite teacher



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Prima, for toys built from an idea your children have.

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Nana Mouskouri is as busy as ever with a long tour of Britain this month and a new album called *Love Goes On*. But Nana still found time to talk to *Radio Guide's* cookery editor VERONICA HERIOT and to come up with some typical Greek dishes to make your mouth water

**A** GREEK MEAL with Nana Mouskouri is hardly the same as the food served under that name in the average Greek take-away or restaurant.

"You have to be a Greek to put 'national flavour' into your Greek dishes," she said, after tasting my attempt at stuffed tomatoes. "By national flavour I mean the extra piquancy that reminds people of my country: sun, sea, the sound of cicadas in the trees, bouzouki music from shuttered cafes. . ."

But conjuring that atmosphere in an English suburban or rural kitchen may not be so simple.

"In most restaurants the rice and onion mixtures in your stuffed tomatoes have been cooked separately, so the flavour is lost.

Try it this way. . . Fry the chopped onion and parsley in oil over a low heat until they're transparent. Add rice, coat with oil and remove after two minutes; season lightly with salt and pepper. Cut the tops off the tomatoes and remove the seeds, putting them to one side.

"Put the rice and parsley mix inside the tomatoes. Gently fry the tomato seeds in the onion pan for one minute, pouring them over the tomatoes. Replace the tops of the tomatoes and put them in a buttered oven-proof dish and bake in a medium oven (325 deg. F. or Mark 4) for half an hour or until the tomatoes are soft and browned."

Of Nana's other favourite dishes she says: "Melinzanos alata make an unusual and easily prepared starter or party dip; not forgetting Pitta (Greek flat bread), which you can buy in most good delicatessens and supermarkets."

Like many people, Nana loves good and often stodgy food ("Have you tried our Greek pastries?") and enjoys giving dinner parties for her friends and cooking meals for her two children, Nicholas, who's eight, and six-year-old Eleni.

"But when the kilograms start creeping on I keep slim with one of my favourite dishes, roast chicken with origano and lemon.

"Eating out is one of my great passions when I'm in London.

"My favourite restaurants . . . I have to admit that my very favourite in London is French, the Cezanne in Cheval Place. Greek food? The Fournaki in Moscow Road, W.2. is, for me, the best."

Nana's tour starts at Fairfield Halls, Croydon (on November 12), the Brighton Dome (13), Bournemouth Winter Gardens (15, 16), Capital Theatre, Cardiff (18), Colston Hall, Bristol (19), New Theatre, Oxford (20), Odeon, Birmingham (21), De Montford Hall, Leicester (23), Guildhall, Preston (24, 25), De Montford Hall, Leicester (23), Guildhall, Preston (24, 25), City Hall, Newcastle (26), Usher Hall, Edinburgh (27), Kelvin Hall, Glasgow (28), Congress Theatre, Eastbourne (30) and The Royal Albert Hall (December 1).



# ADD A DASH OF SUN, SEA...AND MUSIC

## DOMATES YEMISTES

### Stuffed Tomatoes

(enough for four)

4 very large tomatoes  
1 cup rice (long grain)  
2 finely chopped onions  
2lb. finely chopped parsley  
1 tablespoon olive oil  
Salt and pepper

TIPS Always use the large tomatoes. Cook rice mixture in tomatoes to allow full absorption

of natural flavours. Same recipe can be used for stuffed peppers, but cooked for longer.

## KEF TET HES

### Meat Balls Greek Style

(enough for four)

1lb. minced beef  
2 onions finely chopped  
2lb. chopped parsley  
4oz. soft breadcrumbs  
1 egg  
Salt and pepper

### Seasoned flour for cooking Oil and butter for frying

Mix together the beef, onions, parsley, breadcrumbs, egg well seasoned with salt and pepper and roll in seasoned flour, making up small balls. Heat butter and oil and fry meat balls until browned. Serve hot or cold.

TIPS Ask your butcher to put the meat through the mincer at least twice to make sure it's very fine.

## MELINZANOSALATA

(enough for four)

1 large aubergine  
2 onions finely chopped  
Oil

### Salt and pepper

Skin the aubergine. Fry onion in oil until transparent and add chopped aubergine and seasoning. Cook till very soft. Mash or purge when cool, place in fridge and serve as a dip or starter with hot pitta.

TIPS To skin your aubergine, put it into a hot oven until it goes brown and you'll find the skin comes off easily.

## ROAST CHICKEN WITH ORIGANO AND LEMON

(enough for four)

1 whole chicken  
Juice of two lemons  
Salt and pepper  
Origano to taste

Heat oven to 325 deg. F. (or Mark 4). Place chicken in roasting tray and squeeze lemon juice over. Season with salt and pepper and origano (add water to tray if necessary), cover with tin foil and cook in slow oven (325 deg. F or Mark 4) until tender (basting from time to time).

TIPS The lemon and origano make delicious gravy. For those who aren't slimming, small or halved potatoes can be added to the chicken in the roasting tray half an hour before it is ready for serving.

## PITTA (FLAT BREAD)

1oz. fresh yeast or 1/2oz. dried yeast

Approx. 1/2 pint tepid water

Sugar

1lb. plain flour

1/2 teaspoon salt

Oil

Dissolve yeast in approx. two fluid ounces of total amount of water. Add pinch of salt and leave in warm place for 10 min. until frothy. Sift flour and salt into warmed bowl. Make a well and pour in yeast mix. Knead by hand adding enough water to make firm but not hard dough. Knead for 15 min. until smooth and elastic. Knead in 1 or 2lb. of oil for softer bread. Roll ball of dough in oil until greasy.

Cover with damp cloth and leave in warm place for 2 hr. or until doubled in size. Punch dough up and down. Knead for a few minutes. Take small lump and flatten on floured board with rolling pin until 1/4 in. thick. Flour and lay rounds on cloth sprinkled with flour. Cover and allow to rise in warm place.

Pre-heat oven to maximum temperature and allow oiled baking sheets to heat. Slip rounds on to sheets. Dampen with cold water and bake for 6 to 10 min. Do not open oven. Cool on wire rack and serve warm.





# FRAMPTON: THE FACE

By Martyn Sutton

Peter Frampton the voice has broken the sound barrier in America with his superb double album *Frampton Comes Alive*. It has stayed No. 1 in the charts for 15 consecutive weeks and has sold over four million copies, beating Carole King's previous record. This month he is off on a European tour which will take in Sweden, Denmark, Germany, Switzerland, Belgium, Holland and France, following a successful British tour last month along with interviews on ILR stations. Frampton's latest single, *Do You Feel Like We Do*, was released last month.

**P**ETER FRAMPTON was dubbed "The Face of 1968" while he was lead guitarist with The Herd. Now, in 1976, he is a Rock Superstar. He is currently the biggest grossing act in America and his latest album *Frampton Comes Alive* has sold over four million copies.

There have been countless "Rags to Riches" stories in the pop music world but Frampton's current success is mainly due to his change of style.

In 1968 he was a teenage idol with The Herd which was essentially a teenybopper band. Now, Frampton is a respected musician and writer. He is a voice to be listened to, not a face to be pinned on a bedroom wall. He is a musician not a pop star. How did Peter Frampton become a superstar? Why is he so incredibly popular?

It is important to remember that Frampton has always been an accomplished guitarist and that The Herd was a group which contained some highly skilled musicians.

Like many pop groups of the Sixties The Herd's TV image was a carefully contrived facade. They were essentially four good-looking young boys who performed catchy pop songs, most of which were written by Ken Howard and Alan Blaikley.

But anyone watching the band live were soon impressed with Frampton's jazz-orientated guitar work, and with a young organist named Andy Brown. When Howard and Blaikley were not writing for other acts (they wrote most of Dave Dee, Dozy, Beaky, Mick and Tich's hits) they were plotting the careers of The Herd.

Frampton was 17 when The Herd charged into the charts with *From the Underworld*, a pop record with easily recognisable

classical overtones. A year later the group achieved two more top 20 hits with *Paradise Lost* and *I Don't Want Our Loving To Die*. All three hits were written by the Howard and Blaikley duo.

In 1969 Humble Pie was formed and the two key members were Steve Marriot, who left the Small Faces, and a young guitarist named Peter Frampton. Frampton left The Herd and entered phase two of a career that was to take 10 years before he reached the top.

Humble Pie's first and only hit single, *Natural Born Bugie*, was a top five hit in August 1969. Frampton contributed to five Humble Pie albums and for two years toured the world with one of the world's most exciting rock bands.

Although Humble Pie built up a large following in America, which was to help Frampton in later years, the group never realised its full potential and, indeed, became more popular after Frampton left in 1971. At the time it looked as if he had made a fatal mistake but Humble Pie faded and split while he was consolidating a solo career.

That began with an album called *Wind of Change* and Frampton's reputation as a musician was enhanced by the studio backing band. The star "session men" who played on the album included Beatle Ringo Starr. Frampton was on his way to recognition as a guitar virtuoso.

After a short-lived adventure with his band Frampton's Camel he issued two more solo albums ... *Frampton* and *Something Happened*.

Frampton is arguably his best work to date and features him playing all keyboard and guitar parts. Most of the songs from that album and tracks such as *Do You Feel Like We Do* from his Camel





# THAT GREW A VOICE



days became part of an act which was building a massive following in America.

After supporting countless other artists in that country Frampton was now beginning to headline major concert tours, packing out huge stadiums. All the hard work was beginning to pay.

The double album set, *Frampton Comes Alive*, which climbed the British album charts recently, is a collection of superbly produced live performances taken from his recent concert appearances in America. Apart from the fact that the album is one of the most skilfully produced live albums issued for some time there is an unmistakable feel of elation captured on record.

Frampton is obviously happy performing his own compositions to huge, adoring crowds ... his band is happy and the audience is ecstatic. The resulting magic and the "feel" of a good series of concerts was captured so well that the album was bound to be successful. The extent of that success could not have been imagined.

Earlier this year there were periods when the double album set was selling at the rate of 125,000 copies a week. It reached the number one position in the American album charts no less than five times and has hit the top spot in all of America's charts, as well as being number one in the *Record World* chart for 15 consecutive weeks, a new record. The album has also spawned two hit singles *Show Me The Way* and *Baby I Love Your Way*.

Recently, Frampton performed three concerts at New York's Madison Square Gardens and the concerts were sold out within hours. Peter Frampton is now a major Superstar and if he can maintain his position for the next year he looks like joining Elton John and Paul McCartney in the upper echelons of pop.

His incredible enthusiasm for music is still apparent even after the work-load of the last three years. This month, after his recent British sell-out tour, he takes off on a European tour.

He explains why he seems to be perpetually on the road: "Performing is the best thing for a

musician. It keeps my music alive and breathing. That's too important to give up. I really don't think I'll ever stay off the road for very long."

The success story of Peter Frampton is one of the finest examples of hard work paying off in the end. Manager Dee Anthony has guided him through a couple of years of solid performing. Frampton has played all over America building a huge following and Anthony has accomplished similar success with Gary Wright, whose *Dream Water* album was recently high in the American charts.

The essential reason for Frampton's breakthrough is the wide appeal of his music. He is a skilled guitarist and excellent songwriter but, like McCartney and Elton John, his music has wide appeal. His melodic songs can be attractive to a middle-of-the-road audience and a rock audience.

His versatility as a musician and writer is apparent in the range of his work. He can play acoustic guitar to accompany his gentle ballads and driving rock guitar courtesy of electricity. His musicianship gives him credibility in the rock world, his melodic songs can entertain an M.O.R. audience and he is good looking enough to appeal to young teenagers as well.

Frampton has achieved success three times ... with The Herd, Humble Pie and now as a solo star. An integral part of his success has always been this urge to progress as a musician.

He has never stood still and is probably even now planning the next stage of his remarkable career.

## MILESTONES

1964: Became lead guitarist with local group The Preachers when he was 14.

1967: Had his first hit single while lead guitarist and vocalist with The Herd. Their record *From The Underworld* reached number six in the charts.

1968: Is labelled "The Face of 1968" and became a teen idol. In the same year The Herd have two more top 20 hits ... *Paradise Lost* and *I Don't Want Our Loving To Die*.

1969: Leaves the Herd and forms rock group Humble Pie with ex-Small Face Steve Marriot. In August of the same year Humble Pie have a top five hit with the classic *Natural Born Bugie*.

1971: Leaves Humble Pie and releases a solo album called *Wind of Change* accompanied by star sessionmen including Beatle Ringo Starr.

1971-1976: Releases an album by his short-lived band ... Frampton's Camel ... and two well-reviewed solo albums *Frampton* and *Something Happened*.

1976: After releasing two Herd Albums, five Humble Pie albums, one Frampton's Camel album and three solo albums he releases *Frampton Comes Alive*, a two album set recorded live in America where after years of hard work he has become a major concert attraction.

1976 (November): After his sell-out British tour Peter Frampton's story comes right up to date. This month he will be as busy as ever with a European tour.

## WIN

Frampton Comes Alive!



To mark Peter Frampton's return to Europe we're giving away 25 *Frampton Comes Alive* double albums. If you can complete the following three song titles from his double album, you could be a lucky winner.

The titles are: 1. Doobie ... , 2. I Wanna Go To The ... , 3. Lines On My ...

Simply complete the title in the coupon space provided, fill in your full name and address in block letters, and ensure your entry arrives no later than last post on November 30, 1976, at "Frampton", Radio Guide, P.O. Box 40, Kettering, Northants. The senders of the first 25 all-correct coupons opened on December 1 will each receive a copy of Frampton's double album.

NAME .....

ADDRESS .....

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# ASK HATCH

Do singing lessons pay off? ... why do so few girl singers make the top? ... how can a would-be songwriter get anybody to listen to his work? ... Tune in each month to the first-ever showbiz agony column — conducted exclusively in *Radio Guide* by Tony Hatch, the most forthright panellist of TV's controversial talent show *New Faces*. "I believe in being honest," says Tony, "even if the truth hurts — at first. It will save a lot of heartbreak later on in what can be the cruellest profession in the world."



I SING at local concerts and in Amateur Dramatic Society musicals. I'm wondering if it would be worth my while to get singing lessons — can coaching really make a difference?

**Mrs. A. Daniels, Suffolk**

Coaching can certainly improve a singer's breathing techniques — and therefore her control and range. I dare say that you could also improve your voice on your own by buying a book which gives the correct exercises and by practising regularly. However, whether or not your voice needs this kind of improvement is something a singing teacher could tell you. If you can't find any adverts for reputable tutors in the local paper, your *Citizen's Advice Bureau* will help you.

FRIENDS SAY that the lyrics I write are very good and that I should get them put to music. How can I do this? Would any recording artist be interested in lyrics alone?

**Jim Black, Sheerness, Kent**

It is very rare indeed for an artist, manager or agent to be interested in lyrics on their own — and there are so many thousands of complete songs lying around unrecorded, it's no wonder! Usually the top composers write their own lyrics or have a partner who does them — like Elton John and Bernie Taupin. To be honest, Jim, the competition is tough, and I don't think you'll get yourself a hit song on lyrics alone. I definitely don't recommend the "composer services" advertised in some papers, so I think your best bet is to find a budding composer in your area and work together, or find a group who need some good lyrics to add to their original melodies.

I WOULD like my daughter to learn to play an instrument. Can you advise

me on the best instrument to buy? She is 10 years old.

**Mrs. P. Williams, Hove, Sussex**

The recorder is easy to learn but not exactly original; the piano is a lovely and versatile instrument but expensive if it's to be a nine-day wonder; guitar is fun ... I could go on. It totally depends on your daughter's preferences. Why not take her along to some concerts so she can see the instruments in action for herself, and get the advice of the school music teacher as well?

SO FEW girl singers ever reach the top, however good they are. Why do you think this is and what can I do to be the exception?

**Sandra C., N.W. London**

Contrary to what you say, I think there ARE quite a few girl singers who have made it to the top. Tina Charles, Linda Ronstadt, Linda Lewis, Kiki Dee and plenty of girls within groups. But girls don't receive quite the same sort of adulation as, say, the Bay City Rollers or The Osmonds simply because there are more teenage girl fans than boy fans. And what male fans there are seem to go for the male groups to hero worship. However, that still leaves a wide field of entertainment in which to make your mark. The "secret" perhaps is to have something original and entertaining to offer so that being female isn't the main issue!

I'M FORMING a group and we have nowhere to rehearse apart from our homes. Do you have any ideas (not too expensive)?

**Rob Hall, Luton, Beds.**

Local groups often use the church hall when it's vacant for a small fee, or else various club headquarters ditto. If nothing immediately comes to mind, put an ad. in the local paper and keep asking around — something will turn

up. However, the cheapest rehearsal room of all is your own front room — parents willing! I know many top groups who rose to fame this way!

I WOULD like to be assistant to one of the big names in show business. I have secretarial qualifications. How would I find such a job and what other qualifications would I need?

**Linda Parsons, Southampton**

Few artistes have their own personal secretary so it would probably come down to getting a job within a music organisation. To become a personal assistant you need to know everyone in the business and know the business inside out and to achieve this you should work your way up from the bottom within the business. You should also be prepared to work long or unlikely hours. If you can't see any ads. for personnel in the music papers such as *New Musical Express*, *Record Mirror*, *Disc*, or *The Stage*, write off to the Personnel Officer at various record companies or publishing houses, agencies or management offices, and see if you can get an interview.

DO YOU think a rock band should all wear the same clothes on stage, or is that an outdated idea?

**Rick Armstrong, Manchester**

It's a matter of taste, but definitely not outdated. I personally like to see some sort of uniformity within a group who are all wearing completely different things but each in their own way look absolutely crazy could be said to have a theme. Another idea is to wear different styles but in the same colour, or wear different clothes but latch onto a gimmick — e.g. all have a special hairstyle. But whatever you decide on, make it fit your music style.

I'M A singer/songwriter and have sent my tape to every record company I can think of and nobody seems interested. Should I recognise that I'm a failure and give up?

**Jonathan Ward, High Wycombe, Bucks.**

One of the most important ingredients of success is that you never give up, if you feel you have something to offer. I've had setbacks, refusals, and disappointments dozens of times in my career — still get 'em! So keep on trying. Okay, perhaps the tape you've been sending round is not quite the right one, but keep writing and try again later with something different.

MY SON of 17 has been offered a job as a road manager to an up and coming group. Is it a safe job and should I agree?

**Mr. R. Stevens, Cambridge.**

This particular job obviously doesn't offer anything in the way of long-term security, paid holidays, etc., etc. But if the group don't make it they won't be able to afford to pay your son for long and he won't be too old to look round for another job. On the other hand, I've known many a road manager become a highly successful businessman. One point to make sure your son realises, though, is that being a 'roadie' is not at all glamorous. It's a dirty job involving a lot of humping of heavy equipment up stairs and into vans; rotten hours; and probably a great deal of driving, too.

•Whatever your show business problem, drop a line to Ask Hatch, *Radio Guide*, 247 Tottenham Court Road, London W1P 0AU. Tony regrets he cannot enter into personal correspondence and cannot accept responsibility for unsolicited submissions of manuscripts, tapes, photographs, etc.



# Your station-by-station guide to THE CHART TOPPERS

Your guide to the nation's taste in recorded music continues this month. With the assistance of 18 Independent Local Radio stations, we have tabulated regional Top Five charts of the most-played albums over the past four weeks and then compiled a national chart to the top sounds. Last month's placings are shown in brackets

## NATIONAL CHART

1. (—) <b>Songs In The Key Of Life</b> Stevie Wonder	Motown	(—) <b>Whistling Down The Wire</b> Crosby & Nash	Polydor
2. (1) <b>Joan Armatrading</b> Joan Armatrading	A & M	16. (—) <b>Bigger Than Both Of Us</b> Daryl Hall and John Oates	RCA
3. (—) <b>Nights Are Forever</b> England Dan and John Ford Coley	Atlantic	(—) <b>I'd Rather Believe In You</b> Cher	WB
4. (—) <b>The Story Of The Who</b> The Who	Polydor	(—) <b>Stupidity</b> Dr. Feelgood	UA
5. (—) <b>Rotogravure</b> Ringo Starr	Polydor	(—) <b>This One's For You</b> Barry Manilow	Arista
6. (—) <b>Hard Rain</b> Bob Dylan	CBS	20. (6) <b>Little River Band</b> Little River Band	EMI
7. (—) <b>Deep Cuts</b> Strawbs	Polydor	(—) <b>Calling Card</b> Rory Gallagher	Chrysalis
(—) <b>Dedication</b> Bay City Rollers	Bell	(8) <b>Greatest Hits / 2</b> Diana Ross	Motown
(—) <b>Best Of The Stylistics Vol. II</b> Stylistics	H & L Records	(14) <b>Wait For The Night</b> Rick Springfield	Chelsea
10. (—) <b>Slipstream</b> Sutherland Brothers & Quiver	CBS	(—) <b>Soundtrack from "Sparkle"</b> Aretha Franklin	WB
11. (—) <b>Octoberon</b> Barclay James Harvest	Polydor	(—) <b>Some Day</b> Harvey Andrews	Trans atlantic
(—) <b>Life Goes On</b> Faith, Hope and Charity	RCA	(9) <b>Music, Music</b> Helen Reddy	Capitol
(—) <b>Coming Out</b> Manhattan Transfer	Atlantic	(30) <b>A Little Bit More</b> Dr. Hook	Capitol
(14) <b>Abba's Greatest Hits</b> Abba	Epic	(30) <b>Breakaway</b> Gallagher & Lyle	A & M
		(—) <b>In The Pocket</b> James Taylor	WEA
		30. (—) <b>Frampton Comes Alive</b> Peter Frampton	A & M

### RADIO ORWELL

- (—) **Octoberon**  
Barclay James Harvest
- (4) **Little River Band**  
Little River Band
- (—) **Fleetwood Mac**  
Fleetwood Mac
- (—) **Frampton Comes Alive**  
Peter Frampton
- (—) **Calling Card**  
Rory Gallagher

### RADIO HALLAM

- (—) **Rotogravure**  
Ringo Starr
- (—) **Calling Card**  
Rory Gallagher
- (—) **The Story Of The Who**  
The Who
- (—) **Nights Are Forever**  
England Dan and John Ford Coley
- (—) **Songs In The Key Of Life**  
Stevie Wonder



Stevie Wonder

### RADIO TRENT

- (—) **Life Goes On**  
Faith, Hope and Charity
- (—) **Soundtrack from "Sparkle"**  
Aretha Franklin
- (—) **River Song**  
George Baker Selection
- (—) **Starland Vocal Band**  
Starland Vocal Band
- (—) **Men From Earth**  
Ozark Mountain Daredevils

### RADIO FORTH

- (—) **Coming Out**  
Manhattan Transfer
- (5) **Music, Music**  
Helen Reddy
- (—) **Long May You Run**  
The Stills Young Band
- (—) **Singer Of The Song**  
Elaine Simmons
- (—) **Two Of Us**  
Mac and Katie Kissoon

### RADIO CLYDE

- (2) **Joan Armatrading**  
Joan Armatrading
- (—) **Bigger Than Both Of Us**  
Daryl Hall and John Oates
- (—) **Modern Music**  
Be Bop Deluxe
- (—) **Smith And D'Abo**  
Smith and D'Abo
- (—) **Release**  
Henry Gross

### THAMES VALLEY RADIO

- (—) **Whistling Down The Wire**  
Crosby & Nash
- (—) **Breakaway**  
Gallagher and Lyle
- (—) **20 All-Time Greats**  
Johnny Cash
- (—) **Frampton Comes Alive**  
Peter Frampton
- (—) **Slipstream**  
Sutherland Brothers and Quiver

### CAPITAL RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **The Story Of The Who**  
The Who
- (—) **Hard Rain**  
Bob Dylan
- (1) **Joan Armatrading**  
Joan Armatrading
- (—) **Long May You Run**  
The Stills Young Band

### METRO RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **Joan Armatrading**  
Joan Armatrading
- (3) **Beautiful Noise**  
Neil Diamond
- (4) **15 Big Ones**  
Beach Boys
- (—) **Roaring Silence**  
Manfred Mann's Earth Band

### BRMB RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **Nights Are Forever**  
England Dan and John Ford Coley
- (1) **Joan Armatrading**  
Joan Armatrading
- (—) **Visionary**  
Gordon Giltrap
- (—) **Rotogravure**  
Ringo Starr

### SWANSEA SOUND

- (1) **Joan Armatrading**  
Joan Armatrading
- (—) **In The Pocket**  
James Taylor
- (—) **Slipstream**  
Sutherland Brothers and Quiver
- (—) **Nights Are Forever**  
England Dan and John Ford Coley
- (—) **This One's For You**  
Barry Manilow

### PLYMOUTH SOUND

- (—) **Deep Cuts**  
Strawbs
- (2) **Greatest Hits / 2**  
Diana Ross
- (—) **The Beatles, 1967-70**  
The Beatles
- (—) **20 Greatest Hits**  
Shirley Bassey
- (—) **Songs In The Key Of Life**  
Stevie Wonder

### RADIO VICTORY

- (—) **Best Of The Stylistics Vol. II**  
Stylistics
- (—) **Dedication**  
Bay City Rollers
- (—) **Stupidity**  
Dr. Feelgood
- (—) **Roaring Silence**  
Manfred Mann's Earth Band
- (—) **Modern Music**  
Be Bop Deluxe

### PENNINE RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **Hard Rain**  
Bob Dylan
- (—) **Rotogravure**  
Ringo Starr
- (—) **Deep Cuts**  
Strawbs
- (—) **Long May You Run**  
The Stills Young Band

### DOWNTOWN RADIO

- (—) **Abba's Greatest Hits**  
Abba
- (5) **A Little Bit More**  
Dr. Hook
- (4) **Forever And Ever**  
Demi Roussos
- (—) **Stupidity**  
Dr. Feelgood
- (2) **A Night On The Town**  
Rod Stewart

### RADIO CITY

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **This One's For You**  
Barry Manilow
- (—) **I'd Rather Believe In You**  
Cher
- (—) **Rotogravure**  
Ringo Starr
- (—) **Slipstream**  
Sutherland Brothers and Quiver

### RADIO TEES

- (—) **Nights Are Forever**  
England Dan and John Ford Coley
- (—) **Wait For The Night**  
Rick Springfield
- (—) **Dedication**  
Bay City Rollers
- (—) **Best Of The Stylistics Vol. II**  
Stylistics
- (—) **Mouth Music**  
Chris White

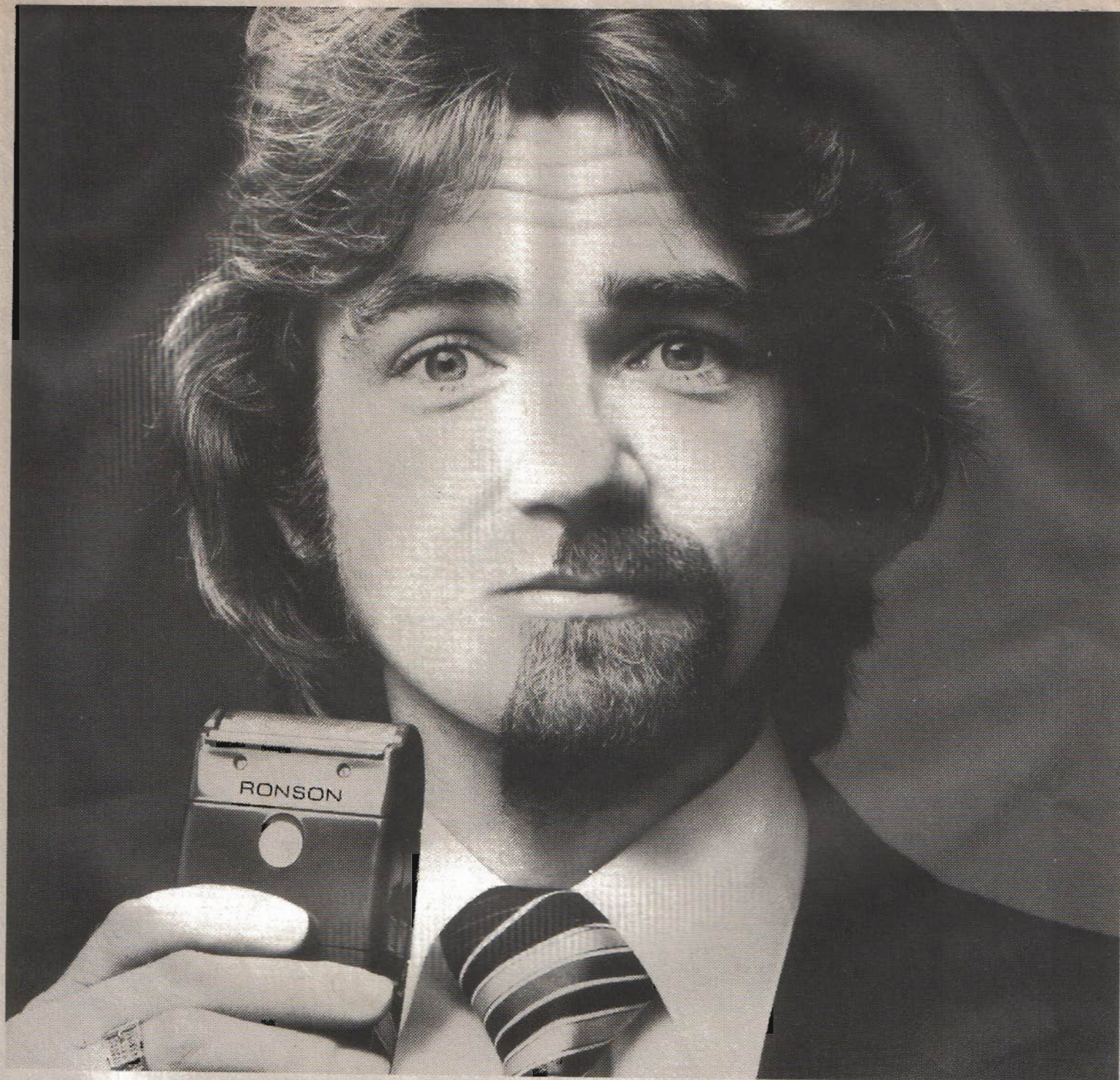
### BEACON RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **Some Day**  
Harvey Andrews
- (—) **Slipstream**  
Sutherland Brothers and Quiver
- (—) **I'd Rather Believe In You**  
Cher
- (—) **Nights Are Forever**  
England Dan and John Ford Coley

### PICCADILLY RADIO

- (—) **Songs In The Key Of Life**  
Stevie Wonder
- (—) **The Story Of The Who**  
The Who
- (—) **Hard Rain**  
Bob Dylan
- (—) **Too Close For Comfort**  
Moon
- (—) **Bigger Than Both Of Us**  
Daryl Hall & John Oates





**"I said no cordless shaver is as powerful as a plug-in.  
Why did I stick my chin out?"** Noel Edmonds.

Your first shave with a cordless Ronson might give you a shock.

Our Rechargeable RS75 has a motor that puts most mains models to shame.

Its 15,000 cutting strokes per minute (which, we confess, is even more than our own mains shavers), whip off the toughest stubble.

Our stainless steel foil head ensures a close and comfortable shave.

And for those whiskers you'd like to keep, we've provided a long-hair trimmer.

Considering the Ronson RS75 gives you the convenience of shaving when and where you like, independent of electricity, it's surprisingly inexpensive.

In fact, in comparison with other well-known makes, it's a snip. Certainly an extremely small price to pay for **RONSON** independence.

OUR RECOMMENDED RETAIL PRICE FOR THE RS75(1) IS £22.50 AND FOR RS75(2) IS £24.99, INCLUDING VAT (BUT WE HAVE KNOWN PEOPLE TO OFFER THEM FOR MUCH LESS)



Here's your chance to join in Radio Guide's great WRITE-IN

# WRITE-IN

**T**HIS is the part of *Radio Guide* where we want listeners to all 19 ILR stations to get together and swap ideas on each and every topic that comes out of your radio. Tell us what you like and what you hate. Tell us what makes you laugh and what makes you weep. Tell us about your local favourites and about the stars you particularly enjoy from the whole wide world of entertainment. We'll pay £2 for the most interesting letter of the month sent to Write-in, *Radio Guide*, 247 Tottenham Court Road, London W1P 0AU.

## Those silly cars

WHAT REALLY gets me is the magazine seems to care more about silly metal cars, and expensive and outrageous clothes that probably no-one will even bother to pay such a price for. Why not have a few more pictures of Beacon DJs especially Mick Wright. And why is it that we have to have American Andy Williams, stuffed down our throats?

Susan Birch,  
Wednesfield, Staffs.

**EDITOR:** Although DJs are important they would be the first to admit their main job is to present the records made by stars from all over the world — including America. In *Radio Guide* we try to show how these stars live, what kind of clothes they like, what kind of homes they live in, what sort of cars they drive. But we also give lots of space to DJ's, too — and there's plenty of room for Mick Wright as well as Andy Williams.

## Home, James and Tom and Dick and Harry...

LOVED THOSE fashion pictures of Linda Lewis last month. But my husband took one look and said: "Why is she getting in the way of that gorgeous motor car?"

By the way, if an old-fashioned looking car like that costs over £12,000 I'd rather spend the money on a different coloured Mini for each day of the week — each with its own dishy chauffeur.

Helen Morhan,  
Portsmouth.

• Who wins our £2 for the Letter of the Month — as a small contribution to the costs of her divorce case when Mr Morgan finds out about those chauffeurs.

## Oh, those handbag-carrying men!

I ENJOYED the story in last month's *Radio Guide* about the problem of being the only woman in an otherwise all-male pop group on the road is that the girl has to fight to get at the dressing room mirror.

I'm one of the few females in a large office and it's true that the men seem to spend more time in the toilet combing their hair than they do at their desks.

No wonder more and more men are carrying handbags!

Jane Henry,  
Sheffield.

## Calling all doctors

I WOULD be very pleased if you could tell me if there is a hospital radio service operating on the I.L.R. area of Swansea Sound and if so which hospital it is operating in.

• The hospital radio service is called *Radio City* and operates from Singleton Hospital, Singleton Park, Swansea.

## Don't take it for granted

IT IS often said that people don't appreciate what they have and I expect this applies to radio as to other things.

In my own case there is no local commercial station where I live — Dublin City. Yet I find local radio a very agreeable form of entertainment and listen to a lot of Radio City which is the only IBA station receivable in my part of the South of Ireland but which officially is not meant for my area at all. Among the presenters on Radio City I, rather naturally, like best my compatriot Arthur Murphy.

Again I find *Radio Guide* the most enjoyable magazine published. I have not been able to find it on sale in the shops in Dublin but I get it every month by postal subscription.

So I envy those of your readers who live in an area covered by independent local radio — hoping they're not taking it for granted and forgetting what a great asset it is to their community.

Frank Byrne, Dublin, Ireland.

## A big 'thank-you'

THE INTERNATIONAL Cliff Richard would like to say a big "THANK YOU" for the great article on Cliff in the September edition of *Radio Guide*. At last a positive article on him; an exception in today's musical press.

Harry de Louw,  
Utrecht-Holland.

## Fan-club for Olivia?

IT WAS good to read an article on Olivia Newton-John. I have been in touch with Olivia's secretary in Beverley Hills regarding a fan club in this country. We are now in the final stages of organisation and hope to be starting the club soon.

Mr. J. Todman,  
113 Buckhold Road,  
Wandsworth,  
London SW18 4AS.

## Admiring Andy

I'VE ALWAYS enjoyed Andy Williams as a singer. I admire him as a man after reading of his loyalty to his ex-wife in last month's *Radio Guide*.

George Johnson, Glasgow.

## Tee-shirts wanted

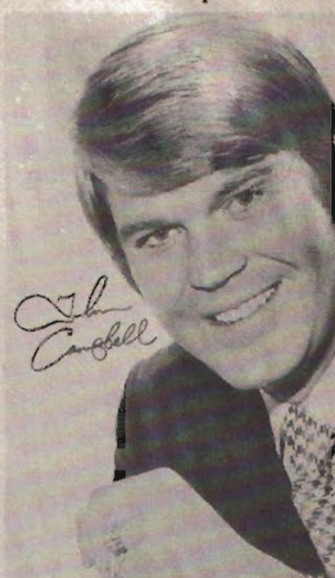
I AM mainly a *Capital Radio* listener but I listen to LBC occasionally and I have decided to try and collect all the ILR stations T-shirts that are available. So please could you publish a list of addresses of stations nationwide.

Kevin Wilson,  
44 St. Dunstons Road,  
Hounslow.

• In response to this and many other letters here is a list of all ILR stations and addresses: *Dorset Radio*, PO Box 293, Newtonards, Co. Down, N. Ireland; *BRMB Radio*, House, PO Box 555, Birmingham B6 4BX; *Pennine Radio*, PO Box 235, Pennine House, Forster Square, Bradford BD1 5NP; *Radio Forth*, Forth House, Forth Street, Edinburgh EH1 3LF; *Radio Clyde*, Ranken House, Blythwood Court, Anderson Cross Centre, Glasgow G2 7LB; *Radio Orwell*, Electric House, Lloyds Avenue, Ipswich IP1 3HU; *Radio City*, PO Box 194, 8-10 Stanley Street, Liverpool L69 1LD; *Capital Radio*, Euston Tower, London NW1 3DR; *LBC*, Communications House, Gough Square, London EC4P 4LP; *Piccadilly Radio*, 127-131, The Piazza, Piccadilly Plaza, Manchester M1 4AW; *Radio Trent*, 29-31 Castle Gate, Nottingham NG1 7AT; *Plymouth Sound*, Earl's Acre, Alma Road, Plymouth PL3 4HL; *Radio Victory*, PO Box 257, Portsmouth P01 5RT; *Thames Valley*, PO Box 210, Reading, Berkshire RG3 5RZ; *Radio Hallam*, PO Box 194, Hartshead, Sheffield S1 1GP; *Swansea Sound*, Victoria Road, Gorseon, Swansea SA4 3AB; *Radio Tees*,

## STAR AUTOGRAPH

This month it's Glen Campbell's turn to take the Fraser White pen test...



The exceptionally large capitals show a considerable degree of showmanship and self-confidence. The slant of the lines is pronouncedly upwards showing that he is a natural optimist with a pleasant and friendly outlook on life.

The arc-shaped "i" dot indicates a strong sense of humour — he might be the sort who enjoys playing tricks on people. But there is a serious side to his nature where he holds strong opinions and sticks by them.

The high upper zone indicates this idealism in certain matters and strong sense of spiritual values.

The hooks on certain letters show his determination and tenacity. But he is not always a logical thinker. There are times when his thoughts may get into a bit of a muddle.

74 Dorecot Street, Stockton-on-Tees, Cleveland TS18 1LL; *Metro Radio*, Newcastle Upon Tyne, NE99 1BB; *Beacon Radio*, 267 Tottenhall Road, Wolverhampton WV6 0DQ.

# STARSCOPE

## ARIES



(March 21-April 20)

Make the most of an opportunity to get away. There could be quarrels in your romantic life. A new music sound will make a big impact on you. Be shrewd with a friend.

## CANCER



(June 22-July 22)

You will do something — and get your reward later. You may have less leisure time than usual. Expect a visitor or two. Romantically, you have a lot to share — a happy month.

## LIBRA



(Sept. 23-Oct. 23)

There is better rapport with someone at work. A hobby could bring you some extra money. You may get the chance to publicise a good cause. Mid-November seems a lucky time.

## CAPRICORN



(Dec. 22-Jan. 20)

Friends will soon move away, but you'll enjoy their replacements. You may settle into a new routine yourself. Your partner is very pleased with you, so there's a glow of happiness.

## TAURUS



(April 21-May 21)

A family matter is on your mind. You get reassurance at work. Don't overlook a friend who needs company. Buy early for Christmas; concentrate on practical gifts.

## LEO



(July 23-Aug. 23)

Expect good news about a neighbour. You will slowly make a new friendship. You may have to carry out someone's orders, whether you like it or not. There's a rebel in you — somewhere!

## SCORPIO



(Oct. 24-Nov. 22)

Concern yourself with other people's problems — you will benefit yourself, in a mysterious way. November may mark the start of a new friendship. Extra money is coming your way.

## AQUARIUS



(Jan. 21-Feb. 18)

You can't do what you want at the moment — but make arrangements to be more free in the New Year. Someone close to you will reveal a new talent — make the most of it.

## GEMINI



(May 22-June 21)

A friendly month, especially among the family. You can't escape from the rules and regulations. You could get to know someone you've worshipped from afar!

## VIRGO



(Aug. 24-Sept. 22)

A friendly face will disappear for a while. You will make a special journey. There could be a problem to do with a household gadget. You will have fun with someone younger than you.

## SAGITTARIUS



(Nov. 23-Dec. 21)

You must make a sacrifice in order to enjoy yourself. A gossipy month, but there's no smoke without fire. Someone far away will be much nearer than you think.

## PISCES



(Feb. 19-March 20)

You should catch up on things you've neglected. You will get more interested in politics, and may make new friends as a result. Something you buy will quickly gain in value.



# RADIO GUIDE ROUNDAABOUT

Every month *Radio Guide's* photographers are out and about with the famous, capturing those fleeting moments on and off-stage when some of the private faces behind the public images snap into focus

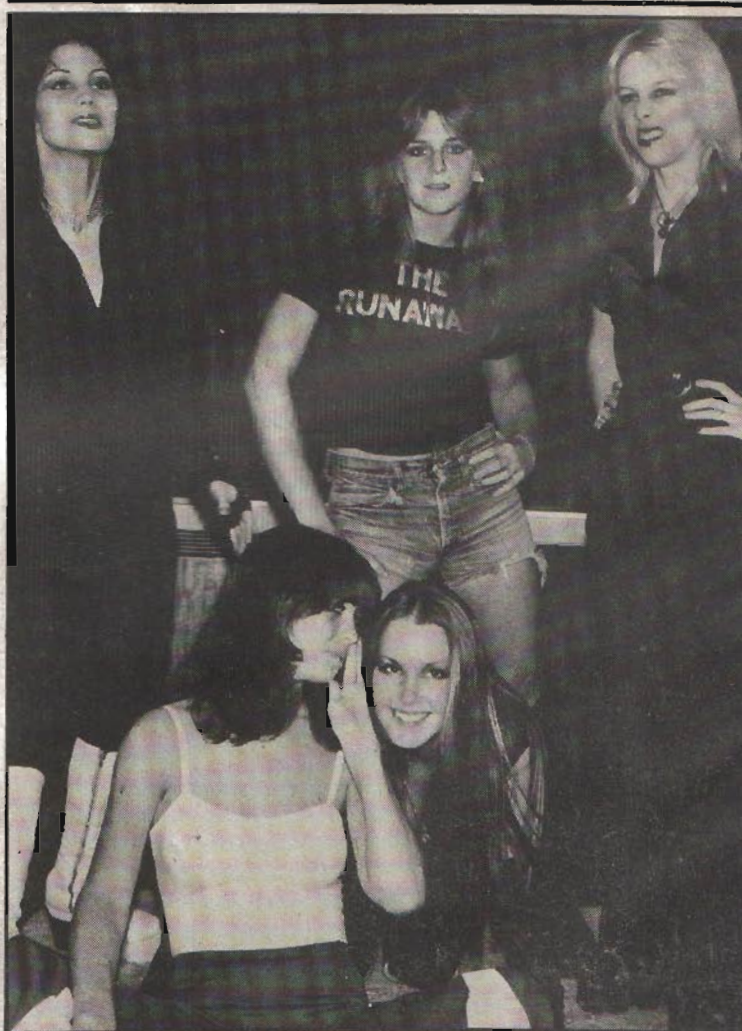


## MOVIE OF THE MONTH

*The Song Remains The Same*, Led Zeppelin's first feature film, planned for London premiere on November 4. Film inter-cuts group's fantasies with coverage of American concerts. Manager Peter Grant as Thirties Chicago gangster (background in pic above) and lead singer Robert "Percy" Plant (right) as Viking warrior just two of five amazing stories. Move over Ken Russell, the Zeppelin has landed



## UNCLE SAM AT THE WHITE ELEPHANT



## IT'S ONLY ROCK'N'ROLL

Five teenagers from Los Angeles finished off their High School holidays with a sell-out UK tour. Their name? The Runaways. Sexploitation, said some. "They may be only girls," says manager Scott Anderson "but they can teach the male rockers a thing or two."



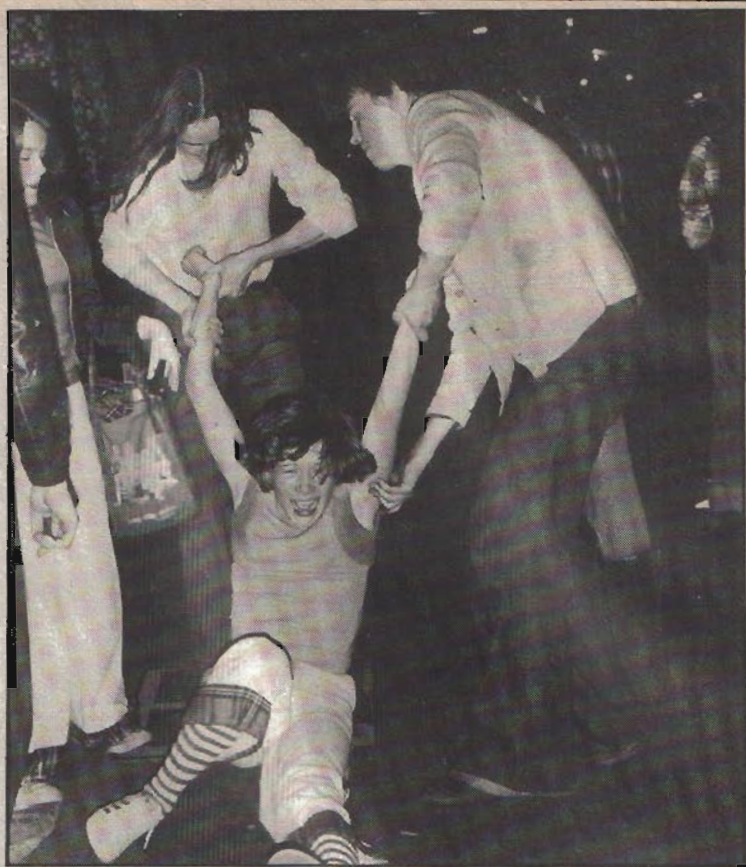


Sammy Davis Jr. flew in for charity performance at London Palladium and entertained Pressmen at the exclusive White Elephant Club in Mayfair. The joke's unrepeatable



## ELTON'S SOLO FLIGHT

Climax of Edinburgh Playhouse festival of popular music was rare solo performance (broadcast simultaneously on Scottish Television and Radios Forth and Clyde in stereo) by Elton John. "Superspecs" wasn't laughing next day when Watford lost at home ground



## ROLLERMANIA

Their holidays over, the Bay City Rollers are now preparing for a major tour of Australia, New Zealand and Japan. Maybe their presence in the land of the rising sun will result in a new variation of Japanese wrestling... as was seen in Victoria two months ago at the end of the Rollers' triumphal UK tour

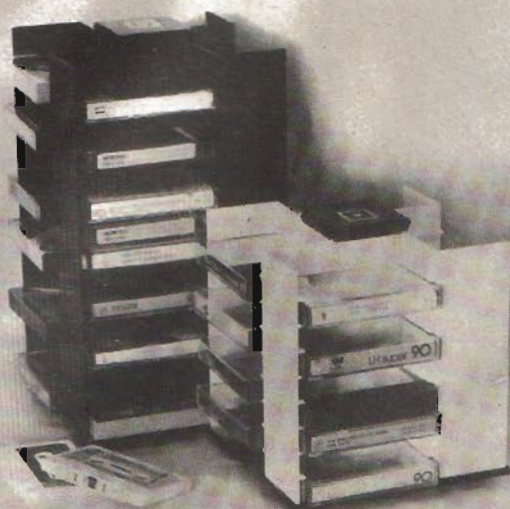


## JUST GOOD BUDDYS

Nostalgia overcame the London scene when Paul and Linda McCartney (seen above with Wings' guitarist Jimmy McCullough and EMI disco and TV promotion man Jeff Chegwin, right) re-launched the late, great Buddy Holly on an

enthusiastic and glittering gathering at the Lyceum Ballroom. Paul's grey drape jacket and blue suede shoes put even fashion-conscious Marc Bolan in the shade... Marc's reply is scheduled for next month's *Radio Guide*





YOU ARE holding a party and suddenly find that a particular cassette you wanted everyone to hear can't be found.

It's no good tearing your hair out. Just remember that next time all that precious music can be stored in a convenient and easy-to-see storage cube as the picture on this page shows.

For only a small outlay all your cassettes can be seen at-a-glance by simply twirling the cube around.

Remember, this is a limited offer so send off your orders as soon as possible. You could solve some of your Christmas shopping problems quite painlessly.

There are two sizes and four colours to choose from: C/C36 which holds 36 cassettes or the C/C60 which holds 60 cassettes.

C/C36 costs £3.50 (saving 49p) and C/C60 costs £4.25 (saving 74p). All prices include VAT and carriage.

Fill in the coupon below and send it, together with your cheque or postal orders crossed and made payable to Independent Television Publications Ltd., to: Radio Guide Cassette Cube Offer, P.O. Box 50, Kettering, Northants. Please allow up to 28 days for delivery.

**To: Radio Guide Cassette Cube Offer, P.O. Box 50,  
Kettering, Northants.**

I enclose cheque/P.O.(s) value .....  
no(s) .....

## State number required against colour

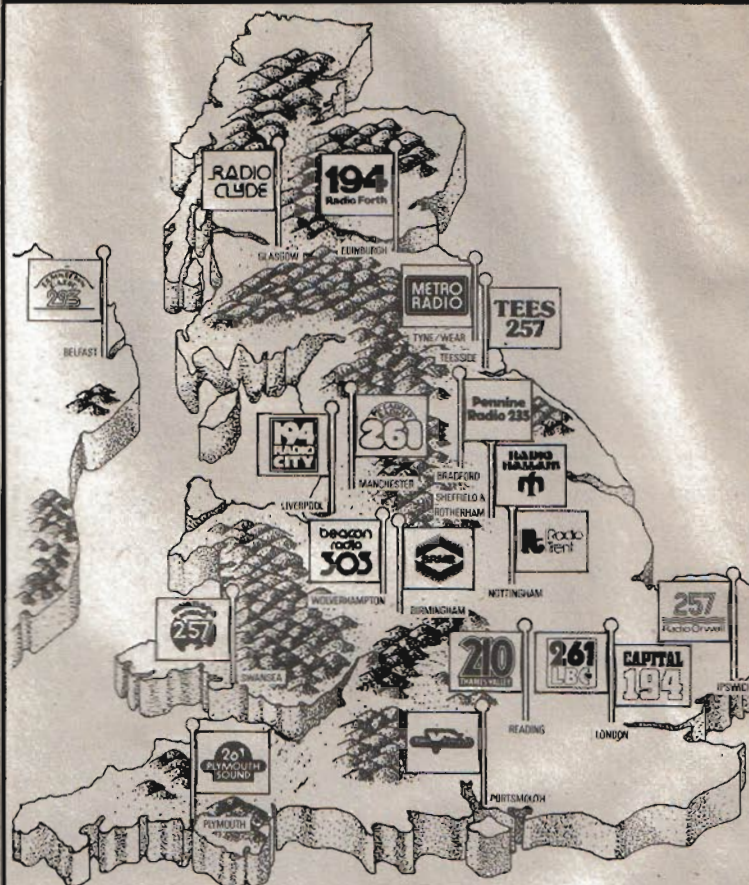
C/C 36 £3.50	Red		Yellow	
	White		Black	
C/C 60 £4.25	Red		Yellow	
	White		Black	

Name .....  
Address .....

38 Prices include VAT and carriage

# ILR

# Round Britain Radio Guide



**BEACON RADIO**  
303m 989 kHz  
and 97.2 vhf stereo  
Daily 0600-0100 hours

**BRMB RADIO**  
261m 1151 kHz  
and 94.8 vhf stereo  
24 hours a day  
Seven days a week

**CAPITAL RADIO**  
194m 1546 khz  
and 95.8 vhf stereo  
24 hours a day  
Seven days a week

**RADIO CLYDE**  
261m 1151 kHz  
and 95.1 vhf stereo  
24 hours a day  
Seven days a week

**RADIO CITY**  
194m 1546 kHz  
and 96.7 vhf stereo  
24 hours a day  
Seven days a week

**DOWNTOWN RADIO**  
293m 1025 kHz  
and 96.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Weekends: 0700-0100

**RADIO FORTH**  
194m 1546 kHz  
and 96.8 vhf stereo  
Weekdays: 0600-0100  
hours  
Weekends: 0700-0100

**RADIO HALLAM**  
194m 1546 kHz  
and 95.2 and 95.9 vhf stereo  
Weekdays: 0455-0100  
hours  
Saturday: 0455-0300  
Sunday: 0658-0100

**LBC 261**  
261m 1151 kHz  
and 97.3 vhf stereo  
24 hour news service  
Seven days a week

**METRO RADIO**  
261m 1151 kHz  
and 97.0 vhf stereo  
Weekdays: 0600-0200  
hours  
Saturday: 0600-0200  
Sunday: 0700-0100

**RADIO ORWELL**  
257m 1169kHz  
and 97.1 vhf stereo  
Weekdays: 0600-2400  
hours  
Saturday: 0600-2400  
Sunday: 0800-2400

**PENNINE RADIO**  
235m 1277kHz  
and 96.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Saturday: 0600-0200  
Sunday: 0700-0100

**PICCADILLY RADIO**  
261m 1151 kHz  
and 97.0 vhf stereo  
24 hours a day  
Seven days a week

**PLYMOUTH SOUND**  
261m 1151 kHz  
and 96.0 vhf stereo  
Daily: 0600-2400 hours

**SWANSEA SOUND**  
257m 1169kHz  
and 95.1 vhf stereo  
Weekdays: 0550-2400  
hours  
Saturday: 0547-2400  
Sunday: 0758-2200

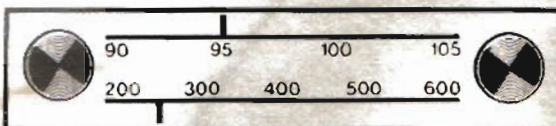
**RADIO TEES**  
257m 1169kHz  
and 95.0 vhf stereo  
Weekdays: 0600-2400  
hours  
Friday: 0600-0100  
Saturday: 0600-0100  
Sunday: 0700-2400

**RADIO 210**  
**THAMES VALLEY**  
210m 1410kHz  
and 97.0 vhf stereo  
Weekdays: 0600-2400  
hours  
Saturday: 0600-2400  
Sunday: 0800-2400

**RADIO TRENT**  
301m 998 kHz  
and 96.2 vhf stereo  
Weekdays: 0530-2400  
hours  
Saturday: 0530-2400  
Sunday: 0700-2400

**RADIO VICTORY**  
257m 1169kHz  
and 95.0 vhf stereo  
Weekdays: 0600-0100  
hours  
Saturday: 0600-0100  
Sunday: 0700-2400





# SWITCH ON TO



257m 1169kHz 95.0/MHz vhf stereo

## WEEKDAYS

- 0600 **Breakfast Show**  
With Glenn Richards.
- 0900 **Trend**  
With Chris Pollard –  
magazine.
- 0945 **Mid-Morning**  
With Eugene Fraser.
- 1230 **Outlook**  
News, interviews, sports,  
arts, what's-on and music.
- 1330 **Dave Christian**  
Music, competitions and  
information.
- 1630 **Sunset Sounds**  
Nicky Jackson.  
*Golden Years*  
*Pick of Portsmouth*
- 1930 **Local Slant**
- 2100 **Far From The Madding  
Crowd**  
Read by Anton Darby.

## EVENINGS

### MONDAY

- 2115 **Soul Source**  
With Dave Christian.
- 2200 **A Touch Of The Other**  
Satirical radio about  
Portsmouth, the media and  
other items.
- 2230 **Andy's Late Show**  
With Andy Ferris.  
*2400 Now and Zen*  
*0005 Topic*

### TUESDAY

- 2115 **Just Jazz**  
With Tim Colwell.
- 2200 **Victory Challenge**  
A test of wits and  
knowledge between two  
teams, with Chris Rider.

### WEDNESDAY

- 2115 **Southern Comfort**  
Country and western  
music with Robin West.
- 2200 **A Week On Wednesday**
- 2230 **Andy's Late Show**



Tune in to the late show with Andy Ferris at 2230, weekdays. He also presents Album Chart at 1600, Sundays

### THURSDAY

- 2030 **Country Talk**
- 2115 **Folk-Us**  
Local artistes display  
their talents, with  
Doug Gibson.
- 2200 **Sounding**  
Local people talking about  
their problems and how  
they overcame them,  
with Doug Gibson.
- 2230 **Andy's Late Show**

### FRIDAY

- 2115 **TGIF**  
A stroll down musics  
memory lane with  
Glenn Richards.
- 2230 **Andy's Late Show**
- 0100 **Closedown**

## SATURDAY

- 0600 **Saturday Morning**  
With Chris Rider.
- 0830 **Sportscene 76**  
With Colin Turner.
- 0900 **Dave Christian**  
Saturday Morning music  
miscellany.
- 0100 **Closedown**



- 1200 **Kenny Everett Show**
- 1300 **Junior News Desk**  
UPP2U  
A programme presented  
by younger listeners and  
produced by Nicky  
Jackson.
- 1400 **Action Jackson**  
With Nicky Jackson.  
*1655 Sports Results*
- 1730 **Darby Day**  
Anton Darby presents a  
musical magazine with  
guests from showbusiness.
- 1830 **The Victory Roll**  
With Glenn Richards and  
the Top 40 singles.
- 2200 **Party Sounds**  
Presented by Chris Rider.  
*2230 You Call The Tune*  
*2400 The Bewitching Hour.*



Tune in to Robin West every Wednesday at 2115 for the best of country and western music

## SUNDAY

- 0700 **Reason To Believe**  
Religious programme with  
studio guests and gospel  
music, hosted by Doug  
Gibson.
- 0800 **Fish On Sunday**  
Tony Fish presents a radio  
tonic for the morning after  
the night before, with  
easy music and easy chat.
- 1100 **Sunday Jaunt**  
Three hours of requests,  
competitions and good  
music for everybody,  
with Glenn Richards.
- 1400 **Victory Vintage**  
The best sounds from the  
last 20 years.
- 1600 **Andy's Album Chart**  
Andy Ferris Presents.
- 1800 **Cruisin'**  
Vintage rock and roll  
presented by Roger Scott.
- 1900 **Sunday Prom**  
Classical music presented  
by Guy Paine.
- 2100 **Reflection**  
With Doug Gibson.
- 2105 **Sunday Late Show**  
Chris Pollard.
- 2400 **Closedown**

### Radio 210 Thames Valley:

WEEKDAYS – 0600 The Breakfast Show  
1000 The Mike Matthews Show 1400 The  
Afternoon Show 1800 Thames Valley  
News Desk EVENINGS – MONDAY –  
1900 Sportacular 2100 Classical Concert  
TUESDAY – 1900 Open Air 2100 Country

Express. WEDNESDAY – 1900 210 Arts  
Club 2100 Soul Survey. THURSDAY –  
1900 Counterpoint 2100 Top 40 FRIDAY –  
1900 Weekend Preview 2100 Pop Party.  
SATURDAY – 0600 Top 40 1000 Wright  
On 1400 Saturday Leisure 1800 210 Club

2100 Disco Night. SUNDAY – 0600 Steve  
Crozier 1000 Wright On 1400 Sunday  
Pleasure 1800 Thames Valley Top 40  
2100 Golden Days.



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The one taste that stays cool all through.  
Fresh, smooth satisfaction  
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**Cool as a  
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Con 170

**LOW TO MIDDLE TAR GROUP** As defined in H.M. Government Tables.  
**EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING**